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25 YEARS OF JON PERTWEE

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And so, the end is near, and the moment hasn't been prepared for! Now I know why the Doctor sneaks off without saying goodbye! How to do the final editorial? A song? Well, Cornell's got the musical quotes monopoly, and quoting Sinatra would raise the possibility of endless comebacks... Cynical? "So long suckers...?" - not honest, and not my style. But neither's the other extreme — an Attenboroughesque eulogy extolling all those 'without whom...'. Besides (name dropping for a moment, and I did only meet him once anyway) Sir Dickie's a nice old bloke who's entirely genuine, daaarling, and I won't hear a word said against him!

So, it's down to the honest and boring approach. DWB has been both a satisfying and a frustrating experience (frequently within the same half hour), and it's been a year and a half I wouldn't've missed for the world. In many, many ways I'll miss it, but equally I'll be be glad to separate work from fun once again... and which emotion will come to dominate only time can tell...

Which sums things up. I'd expected to leave with DOCTOR WHO's future tied up, one way or the other, but the American option has complicated things. For the moment, we can only hope for the future while enjoying the past, as I hope to do while running In-Vision. So long, and all the best...

yours, ANTHONY BROWN

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Cover: Jon Pertwee makes his first appearance as the Doctor in *Spearhead from Space*, recorded entirely on film 25 years ago (© BBC Video)
Opposite page: Marsham Craswell (Peter Jeffrey) and Peter Parnell (Donal Donnelly) face the denizens of Craswell's fantasy world in a rare colour shot from OUT OF THE UNKNOWN - *Get Off My Cloud* (©The Fitzroy Source)
Inside back cover: A pot-pourri of Pertwee, to mark the twenty fifth anniversary of the third Doctor's camera debut.
Back cover: Four Doctors unite to oppose *The Airzone Solution* (©BBV)

THANKS TO: Roger Clark, James Phillips, Bert Coules, Vicki Thomas at BBC Video, Mark Freshney, Rebecca Levene & Andy Bodle at Virgin Books, Gary Russell and Marcus Hearn at DWM, Bill Baggs.

IT'S ALL CHANGE, AS *D W B* PAVES THE WAY FOR 'DREAMWATCH'...

"THE TIME has come..." Oops, Anthony's already used a variation on that one. How about "Change, my dear..."? Nope, "Feels different this time...?" "Tears, Sarah Jane...?"? "Carrot juice! Carrot juice! Carrot juice!"?

I think I'll just get straight to the point: you are currently holding the final issue of 'DWB'! Before you reach for the valium, allow me to continue. From our October issue, out in mid-September, we are changing our name to, simply, ***DreamWatch***, as part of what promises to be our most radical regeneration to date!

The (slight) change of name was decided upon as the magazine undergoes its biggest overhaul in our eleven year history. ***DreamWatch***, we feel, is a more definable title than DWB (many people *still* do not know what the initials stand for!), and will also finally divorce the magazine from its 'innocent' days as an A5, photocopied fanzine! What will emerge (incoming Commissioning Editor Anthony Clark and I anticipate) will evolve to be - after a bit of fine-tuning over the first few issues - (probably) the finest general telefantasy magazine in the world!

We aim to provide the most thoroughly comprehensive publication covering everything that is topical in telefantasy, as well as continuing to pay homage to past successes. Our quality news service will be better than ever, and our indepth news coverage of the DOCTOR WHO-niverse will still be the finest available anywhere. Indeed we aim to cover the Amblin production of the series from every conceivable angle, as well as maintaining a close tie to the original series.

To supplement this revamp, we have decided to boost the page count to 32 per issue and add more colour, *at no extra cost*, and hopefully there will be more to come. This will provide some much-needed 'air' for the articles to breathe, and will also enable us to use a greater selection of our renowned photographic material with which to illustrate them.

If this sounds to you like we are pursuing a more populist approach, rest assured that we will not be compromising on quality. We have no intention of becoming a down-market, sleazy TV Zone clone, and will continue to use the finest writers capable of writing intelligent, thought-provoking articles, while our interviews will be as entertainingly provocative as ever!

Don't forget to look out for the first edition of ***DreamWatch*** in mid-September!

DREAMWATCH BULLETIN UPDATE

As you read this, our new writers' guide should be available on receipt of an A5 SAE. This document details the criteria - such as style, word count, disc format - required from writers for the new-look ***DreamWatch***., as well as a brief description of our ethos. If you intend submitting an article to ***DreamWatch***, please order a copy of the above - which is provided free of charge - first, since unsolicited manuscripts which do not conform to the defined guidelines will, regretably, be returned.

•On a sad note (for us!), just as we enter our new phase, our Design Consultant, Gary Wales, has been offered a design contract...in Dubai! The Far East's gain is very much our loss, since Gary has been an invaluable source of advice and assistance ever since he first redesigned the DWB logo back at issue 50. The stunning run of covers he has produced since issue 100 speak for themselves, and we are sure that his immense talent will be richly rewarded in his new venture. Before leaving in September, Gary will be preparing our new logo and the foundations for ***DreamWatch***'s new era, so hopefully his legacy will live on...

•"What's going on with *'TellyVisions'*?", is something I'm being asked with increasing frequency. Well, ***TeleVisions***, as it's now referred to, *is* in its planning stages, and will emerge once the new-look ***DreamWatch*** has found its feet, hopefully in the new year. It is very much our intention that the two titles will complement each other, as ***TeleVisions*** sets out to cover the entire gamut of cult and nostalgia television. Please *do not* send articles through at this formative stage. A set of writers' guidelines will also be produced for the new title, available through ***DreamWatch*** in due course...

•One new feature of ***DreamWatch*** will be the introduction of *The DreamWatch Book Club*, a revolutionary new mail order system for DWB/***DreamWatch*** subscribers, where *we* will cover the cost of postage and packing! This means that you will be able to order the latest books (and a selection of books already in print) in advance and have them sent, on publication, to your front door, saving you a trip into town - a service which no one else provides! Non-subscribers will be able to order as well, but will not qualify for the free P+P subsidy.

This is just one of several new money-saving incentives being offered to current and future subscribers - who form the core of our readership and without whom DWB would have floundered years ago - so it makes good sense to take out a ***DreamWatch*** subscription *today* (see below for details)!

CAROLYN SEYMOUR TO ATTEND DREAMWATCH '94! *AUGUST SPECIAL FOR DWB SUBSCRIBERS!*

Carolyn Seymour is the latest addition to the ever-expanding list of guests for our forthcoming convention, ***DreamWatch '94***, to be held at the Earl's Court Park Inn International in West London over the weekend of October 29-30.

The popular actress - who starred in SURVIVORS and more recently played a Romulan in several episodes of STAR TREK: THE NEXT GENERATION and the evil female leaper in QUANTUM LEAP, now resides in Los Angeles, and told us that she is greatly looking forward to teaming up with her former co-stars later this year.

Initial response to ***DreamWatch '94*** has been tremendous, and places are filling up quickly. We have been advised to alert attendees coming into London and requiring accommodation to book up immediately, since the list of hotels and guest houses recommended to us by the London Tourist Information Centre are booking up quickly. Earl's Court, incidentally, is also playing host to a Pink Floyd concert the same weekend (though we defy any Pink Floyd fans attending ***DreamWatch '94*** to miss out on the premiering of episode one of *Shakedown - Return of the Sontarans* and the fun and frolics of *Who's Party* on the Saturday evening!).

•As a special offer to subscribers of DWB only, as a token of our appreciation for your loyalty, you can register in August at the discounted rate of only £29.95, as opposed to the standard rate of £35! This offer is also open to anyone taking out a subscription this month (full details below). To qualify for this offer, registrations must be sent to reach the registration address (***DreamWatch '94***, *52 deacon Road, Kingston-Upon-Thames, Surrey KT2 6LU*) no later than August 31.

To any subscribers who have already registered, please send an SAE to the PO Box address and we will send you a credit note for the difference which can be redeemed against your next subscription renewal.

•*Shakedown - Return of the Sontarans* is progressing towards its recording block in early September. As I write, Terrance Dicks is putting the finishing touches to his script, and several of the most popular leading ladies to have appeared in DOCTOR WHO over the years are being contracted. Next issue we will announce the full cast together with the *first* photos from this exciting new production, directed by Kevin Davies and premiering exclusively at ***DreamWatch '94*** alongside the official video release.

Incidentally, Kevin will consider serious offers of help from anyone with experience who would like to assist on the production. Set builders are particularly welcome, and applicants should apply, enclosing an SAE, as soon as possible. Write to Kevin, care of DWB, at the PO Box address...

Gary Leigh

SUBSCRIPTION RATES: A one year subscription (12 issues) costs £33/US$69 (or £36/$79 for first-class card-reinforced envelopes). Make cheques/POs payable to 'DWB' and send to: *DreamWatch Subscriptions, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW.*
CLUBS & LOCAL GROUPS: Purchase *DreamWatch* in bulk for your members at 50p off the cover price (min. 6 issues). SAE to P.O. box for details.

ADVERTISING RATES AND CONDITIONS: Classified ads - £3.95 for up to 45 words (10p per additional word). FAN: one page (A4 camera ready) £140; half page (192x130/90x265mm) £70; quarter page (93x130/44x265mm); £35; sixth page (61x130mm) £25; eighth page (44x130mm/90x60mm) £18. COMMERCIAL: one page £180; half page £90; quarter page £45; sixth page £32; eighth page £23. •Full colour rates available on request. •Prices inclusive of VAT. •15% discount available for three or more insertions. •10% discount for charity-related ventures. •Adverts must be camera ready and of a tidy appearance, surrounded by a neat black box conforming to the exact dimension. Adverts which do not comply to this criteria will be returned.

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MORE MASTERPLAN FOOTAGE FOUND

BBC STAFF involved in the gigantic operation to dub all 60,000 of the Corporation's 2" video tapes onto the D3 digital format have rediscovered a clip from the missing Hartnell epic *The Daleks' Master Plan*.

The ninety-second clip from episode three, *Devil's Planet*, was contained in an edition of BLUE PETER from 1971. Attempts by DWM archivist Andrew Pixley to locate this very clip during research for last year's THIRTY YEARS IN THE TARDIS documentary were foiled by the BLUE PETER production office, who claimed it never existed!

It is introduced by Peter Purves, responding to viewers' letters asking if he was ever in DOCTOR WHO, and consists of two main scenes:

The first is set aboard Mavic Chen's spaceship, the Spar, which has been stolen by the Doctor, Steven, Bret Vyon and Katarina during their escape from Kembel. As the spacecraft approaches the planet Desperus, it is suddenly dragged off course and plunges towards the planet which Vyon describes as a penal colony, and that if they land there they will not get off again.

This is the only known sequence to feature Katarina speaking, even if it is only typical female-companion speak: "What's happening, Doctor?"

The first few seconds of original dialogue are obscured by Purves' voiceover, but BBC staff are already working on redubbing this part using soundtracks recorded off-air by a fan in 1965.

The second scene is of the Daleks controlling the Spar from their control room on Kembel. Some of this scene already exists on the 5 November 1973 edition of BLUE PETER, but for that transmission it was redubbed with a partially incorrect soundtrack.

At the end of the clip, Purves steps from the TARDIS into the studio and three Daleks appear. These are obviously the ones used for *Day of the Daleks* and circle Purves as he suggests that viewers might see the return of the Daleks if they write in to the DOCTOR WHO production office! Interestingly, this edition of BLUE PETER was probably the first time that the public saw the TV Daleks in colour.

Also recently rediscovered is a 1972 documentary about the BBC which contains footage shot on the studio floor and in the gallery during the making of *Carnival of Monsters*. Amongst other things, it features Barry Letts directing from the gallery, the TARDIS being moved into the studio, rehearsal shots of Vorg, and puppeteers operating the Drashigs against a yellow CSO background.

Sequences from this film and the MASTER PLAN clip will be appearing in Kevin Davies' ninety-minute documentary, MORE THAN THIRTY YEARS IN THE TARDIS, due to be released by BBC Video in November.

Report by Steve Roberts

***•Davies has succeeded** in his bid to have his anniversary documentary copy protected like Tomb of the Cybermen, which will also retail at £12.99. Released on 7 November, Kevin Davies will be at DreamWatch 94 at the end of October to promote the tape.*

briefly...

•DOCTOR WHO has seen an apparent resurgence in video sales. Admittedly in a week devoid of major releases, save for RED DWARF V - *Back to Reality* which debuted at pole position, *Destiny of the Daleks* entered the chart at number two with *The Visitation/Black Orchid* at number three...

•*DANCING THE CODE* by Paul Leonard will be the MISSING ADVENTURE released next May, featuring the third Doctor/Jo/UNIT. Martin Day is currently working on a second Doctor/Jamie/Zoe tale, *Freakshow*, for release next summer. Gary Russell's second Doctor contribution is now titled *Invasion of the Cat People*, and *Romance of Crime* and *Ghosts of N-Space* have switched places and will now be published January and February respectively following confirmation that the latter will be broadcast on Radio 2 at the end of January and into February.

•THE NEW ADVENTURES will feature its first purely historical entry next May care of David McIntee's *The Quality of Mercy*, and Paul Cornell returns to the fold the following month with *Human Nature*...

•RADIO 4's recent *Whatever Happened To...* programme on Susan prompted speculation as to why the role was played by Jane Asher. No-one was more surprised at the recasting than Carole Ann Ford herself - until she recalled that she'd received a telephone message from producer Phil Clarke several months ago but had forgotten to return his call...

•TITAN Books has scheduled *The Crusades* scriptbook for 17 November, with *The Abominable Snowman* finally confirmed for January release...

•WHO'S WHO: Bonnie Langford, in another bid to break away from her monstrous Violet Elizabeth Bott image - which was apparently so successful, according to The Standard, that Jiffy condoms wanted to use her parents in an ad with the slogan 'If only they'd used a Jiffy condom' - is, at 30, planning a "raunchy" soul album. "I want to get away from my goody-goody image. People remember me for the way I used to be. I wish they would realise that I've grown up now", she recently said in her defence. Fellow performers have recounted how, when she appeared in Me and My Girl at the Adelphi Theatre, Bonnie had her dressing room done out entirely in pink with lace trim... **Philip Hinchcliffe's** new comedy series, DOWNWARDLY MOBILE, started on ITV on 21 July, starring Frances De La Tour...Original Omega **Stephen Thorne** featured in a radio play, *Waste of Glory*, on 18 July, written by Davros Mk II **David Gooderson**...

•BONHAMS are holding another entertainment sale incorporating DOCTOR WHO costumes on 18 August. As always, be warned that much of what is auctioned off is not always what it purports to be...

•AIDEE INTERNATIONAL, having completed their range of seven Doctor tankards, are now considering releasing tankards of the Cybercontroller, the Master, the Rani and the 'king of the Time Lords' (whoever he might be)...

•SYLVESTER McCOY, Sophie Aldred, Marc Platt, Ben Aaronovitch, Andrew Cartmel & Mike Tucker will appear at Doctor Who At The Dome in Morecambe on 22 October for the Lancashire Literature Festival's week-long schedule of writer's events. For further information, call Frances Cutler on (0524) 34454...

STOP PRESS

FOX BUYS WHO PILOT!

NEGOTIATIONS between Fox, the BBC and Amblin are understood to have reached a conclusion, with industry sources claiming that a compromise has been reached for the return of DOCTOR WHO.

Although the BBC and Amblin have been holding out for a pilot *and* series, it is understood that an agreement has been reached whereby Fox has commissioned the two-hour pilot with the option for a full series (see last issue).

The BBC is expected to make an official announcement in August confirming that new DOCTOR WHO will be back on television in 1995...

NEXT ISSUE:

RETURN OF WHO SPECIAL...

DWAS LOSES RECOGNITION AS COMPLAINTS SOAR

COMMENT

MEMBERS of The DOCTOR WHO Appreciation Society have inundated BBC Enterprises with complaints, apparently prompting the BBC's withdrawal of the unique 'recognition' awarded to - and frequently trumpeted by - the 'official' fan club.

Formerly endorsed as the prime media source for information and quotes about DOCTOR WHO, in response to growing concern at the society's incompetence, the BBC has recently been putting forward other WHO authorities for publicity purposes, while retaining the society address on WHO video sleeves for the time being to deflect the hundreds of enquiries it receives about the series from casual fans.

The frustration, anger and annoyance currently being expressed by DWAS members is at an all-time high, and recent resignations from some of the society's more controversial figures (including Steve Wickham, Ian Cook and Martin Kennaugh) has done little to stem accusations of disinterest and poor management as DWAS struggles to fulfil its quota of twelve issues of Celestial Toyroom a year.

Their "holier than thou" attitude is perhaps best illustrated by the cover date wording on the May edition (despatched, incidentally, in July): *"Sort of around May-ish (give or take a few weeks...maybe)"*.

CT editor Martin Kennaugh's unwillingness to acknowledge the society's responsibility in ensuring that CT is delivered once a month (*"CT Hit by Postal Heist Shock!"*, he claimed in the aforementioned issue) typifies the arrogance that permeates the society, particularly in recent times, as he feebly shifts the blame onto the Post Office (which doesn't properly explain *why* the March and April issues were dispatched *together* at the beginning of *May*!).

Even more contemptuous is DWAS's approach to members' enquiries - including, somewhat ironically, those from new members enticed by the video sleeve plug, who have grown tired of waiting months on end for their registration packs.

The DWAS line would appear to be that these genuine pleas for help are not worthy of a reply. Even letters from members reportedly as young as ten, whose membership is likely to have been paid from birthday or Christmas proceeds, are stubbornly ignored.

It has long been felt by 'elder statesmen' fans - most of whom bailed out of DWAS years ago - that the society exists primarily to serve the interests of the 'executive'. Certainly not the fans, who for years now have been treated with an attitude verging on contempt, as emphasized by an insidious set of rules designed to protect the interests of these (more often than not) nepotistically-elected, would-be 'fan celebrities', previously unknown and now determined to be heard.

Such narrow-mindedness, which has lately seen the censoring of all critical references directed towards them from the pages of CT, and the banning of certain members from their events on purely vindictive grounds - despite being a blatant breach of contract and therefore actionable - acts wholly against their member's interests, serving only to protect this corrupt 'elite'. By design, we will never know the true level of outrage expressed towards these Machiavellian methods the society receives.

The society's conventions provide the best viewpoint from which to witness the exec.'s absurd behaviour in full flight. Clucking about like headless mother hens, guests are jealously protected from the 'mere mortals' who make these events possible, and attendees are often herded and ordered about like cattle.

For this year's PanoptiCon, the decision has been taken to effectively 'bar' all but two dealers. There is little doubt in the minds of many that the move was provoked by Ian Cook, a director of Dominitemporal Services Ltd. - the non-commercial DWAS' private company - following a heated exchange of words with one of this year's banned dealers at last year's event. However, rather than being seen to be resorting to banning dealers as well as members, for the first time ever Dominitemporal Services (Ltd.) have undemocratically elected to accommodate just two; both, unsurprisingly, hand-picked by the company.

Despite the unfairness this represents to all the other usual convention dealers, attendees will suffer the most as they face the prospect of hiked prices due to lack of competition, so almost everyone loses (and DWAS scores an own goal!).

Clearly the DWAS of the Nineties is betraying its socialistic origins (perhaps reflecting fifteen years of Tory rule?) as it increasingly panders to market forces, prompting some to suggest that today's CT's functions primarily as a brochure with which to showcase the latest merchandise and own-label products being flogged by Dominitemporal Services (Ltd.).

Interestingly enough, relations between the BBC and DWAS began souring last year when they linked up to commemorate DOCTOR WHO's thirtieth anniversary at the Hammersmith Novotel. Dominitemporal Services (Ltd.) paid out extravagant sums in return for the permission to show clips and display props from the series, leaving them in the red to the tune of thousands of pounds.

This has necessitated the need for a low-budget PanoptiCon this year in order to rake back enough profits from registrations to recoup the debt (even though another largescale event hadn't been planned until at least 1995), raising speculation that corners will be cut to maximise this year's profits. Although no details as to what the event itself will comprise have been released, this hasn't, of course, prevented the company from charging an exhorbitant daily rate of £25!

Some cite the absence of new episodes - and the associated 'perks' that often accompanied them - for the manifestation of exec. disinterest in the Nineties. Devoid of the cosy set visits and champagne parties for the producer and his friends enjoyed by their predecessors (which often led to accusations that they were living it up at their members' expense), there is a feeling among some past exec. members - who recently suffered the indignity of having their life memberships revoked - that today's exec. resent the privileges they once took for granted. And let's face it, when the BBC and Amblin finally strike a deal to get the series back in production, they're hardly going to sanction such a sub-standard set-up, and instead are likely to sanction an official, *international* fan network (putting to an end, incidentally, the vain attempts by many overseas fans to enrol in the 'official' society).

Scores of DWAS members have also resorted to complaining to Marvel's DOCTOR WHO Magazine, who in response, and following the BBC's lead, have withdrawn the society's club listing from its Data Coils. Likewise, this piece is appearing in DWB in response to complaints from readers who also happen to be DWAS members...and as a warning to anyone considering joining this shoddy organisation.

It is rather ironic that this article should have to appear in the final (sic) edition of 'DWB', effectively bringing the age old DWB/DWAS 'war' full circle. In the new-look *DreamWatch*, DWAS will not merit a mention, save for when it is wisely announced that the society has finally been disbanded.

This is *not* because we have similarly decided to adopt their deplorable 'out of sight, out of mind' attitude which has censored all mention of DWB from the pages of CT for the past two years now, but, quite simply, they are now simply too insignificant and spent-out a force to merit covering. If DWAS coverage in DWB over the years, and indeed this piece, haven't already dissuaded our readers from becoming DWAS members, then I'm sorry, but you're on your own from now on...

DWAS is now beyond saving, though it is symptomatic of its arrogant nature that it will refuse to accept that it is a spent force. However many 'comebacks' it may make, it will always be hampered by the ghosts of its past. Just as Bonnie Langford will (probably) never be taken seriously as a soul singer - however brilliant her recordings may be there will always be a stigma attached to buying a 'Bonnie Langford' record - similarly we will be eagerly awaiting the prospect of a major new fan network currently being planned by some enterprising, young and sincere DOCTOR WHO fans in the West Midlands area...

Ray G Higel

'WHO / B7 POSTER MAGS CONFIRMED

MARVEL has given the go-ahead for A1-sized poster magazines based on DOCTOR WHO and BLAKE'S 7, both to launch in October at £1.50 an issue.

The DOCTOR WHO Poster Magazine, first to appear on October 6, will be bi-monthly (six times a year) to avoid over-saturation of the WHO merchandising market. Each issue will be themed around a particular Doctor, companion or adversary, one side comprising two A2 posters with the other including fact files, information and photographs about the featured subject. The first issue kicks off with the Daleks.

The BLAKE'S 7 Poster Magazine will be monthly and goes on sale from October 20, containing a mix of features and posters. Editor Gary Russell is optimistic that the monthly scheduling will go some way to filling the gap that exists in the market for regular BLAKE'S 7 merchandise.

*•**DWM's** price rise to £2.75 from issue 217 will be accompanied by an upgrading in size to A4 and extra colour pages. The first issue will have a bonus, self-contained Telesnaps rendition of The Smugglers (not The Macra Terror as previously reported).*

*•**The Winter Special** Robert Holmes tribute will include two previously unpublished DOCTOR WHO storylines: a Hartnell adventure entitled The Space Trap - predating Holmes' original contribution to the series by three years and taking his tally of Doctors to no less than six - and a Troughton tale, The Aliens in the Blood.*

PERTWEE SPENDS 75TH BIRTHDAY IN HOSPITAL

DWB was sorry to hear that Jon Pertwee spent his 75th birthday in June in traction at St.Thomas's Hospital following a recurrence of a back problem that has plagued him from his younger days.

He was swimming at his Spanish villa when his back went and he was flown back to England. Although the injury isn't serious and does not require surgery, he is understood to be in extreme discomfort.

Pertwee's daredevil feats of bravado against the forces of gravity as a 'wall of death' motorcycle participant at fairgrounds in the Thirties triggered the spinal problem that has persistently dogged him ever since. Evidence of his injury can be seen in many of his WHO stories where he is required to 'run'...

TOM ON THE RADIO!

In addition to his current starring role in Radio 4's adaptation of John le Carré's *The Russia House*, Tom Baker has finished recording J.B Priestly's *Lost Empires* (pictured), a three-part classic serial to run from Sunday 18th September, with a repeat the following Friday. It also stars Bridgit (*Evil of the Daleks*) Forsyth.

Tom has also been narrating WALL TO WALL for BBC2 on Monday nights, and HANG ON A SECOND on 30 June, explaining why we gained a second on our clocks on that day. He will be taking the role of the demented Jonathan Brewster in Bath Theatre Royal's production of Arsenic and Old Lace in the autumn...

•Tom was interviewed in the early August edition of Radio Times, and was rather impatient to break away from the subject of MEDICI and on to DOCTOR WHO: "It was the most wonderful part I ever had and I was a madman to give it up. I got proprietorial and became demanding and insecure...I never meant to be difficult, but I began to live in the world of Doctor Who....I could have gone on forever...They wouldn't give me the [Spielberg] film, would they?"

Right: The cover of the first Sixth Doctor entry into THE MISSING ADVENTURES canon - *State of Change* by Christopher Bulis - published in December...

SURVIVING 20 YEARS

THE 20th anniversary of the first episode of SURVIVORS is next April, and the occasion is being marked by three events.

The first will be a SURVIVORS panel at DreamWatch 94 at Earls Court in October. At the end of the year ReelTime Pictures will be taking the leading actors back to Monmouth where the series was filmed for a special anniversary video production.

Finally, The Fourth Horseman is publishing the definitive guide to the series, packed full with photos, episode reviews, actor interviews and background information. Around 100,000 words in length, it will be published close to the anniversary.

briefly...

•TITAN BOOKS is publishing *The Nit Pickers Guide for Classic Trekkers* in November at £7.99. It is a sequel to Phil Ferrand's earlier similarly titled STTNG guide. The company is also planning a series of PRISONER scriptbooks similar to their DOCTOR WHO range, to be launched next February...

•MEMORABILIA '94, which kicks off in Glasgow on 10 September, will be featuring displays of original props, artwork and memorabilia from cult shows including DOCTOR WHO, THUNDERBIRDS and CAPTAIN SCARLET for the first time. Also taking in Manchester and NEC Birmingham, admission is £2.50...

•A THIRD series of the BBC adaptation of the children's classic THE BORROWERS has been commissioned, and should enter production shortly. A movie is also on the cards...

•FOLLOWING the success of MIDDLEMARCH, the BBC has set aside £200 million for the production of three 'classic' series a year, representing Alan Yentob's bid to retain some upmarket content among an otherwise increasingly downmarket schedule...

•FURTHER to last issue's report, Michael Wearing has been persuaded to withdraw his resignation from the post of BBC Head of Drama Serials.

•WAR is being declared on the *Radio* and *TV Times* by The Personal Managers Association, urging the titles to reinstate complete cast listings. The association, which boasts the agents of many of Britain's leading stars as its members, is urging actors to boycott interviews with the two magazines, claiming that careers are being ruined because full cast and credit lists are gradually being eroded. Manager Richard Hatton said recently: "These magazines live off showbusiness. The least they can do is put something back to help create the next generation of stars. The credits are our lifeblood"...

•THE ILLUSTRATED HITCH-HIKERS GUIDE TO THE GALAXY is published in September and will cost £25 (published by Orion). We present an exclusive preview next issue...

•THE MAIN problem with release of certain QUANTUM LEAP videos (ref: DWB129) lies in the rights to various musical tracks featured in the affected episodes. Popular music featured heavily in the series as a method of identifying the different time zones into which Sam leapt, and has subsequently created a clearance headache...

DOCTOR WHO LICENCING FEARS AS 'ENTERPRISES' GOES WORLDWIDE

BBC ENTERPRISES was restructured in May into BBC International Television, incorporating World Service Television and BBC Publishing, whose interests range from programme sales, videos and magazine and book publishing.

With the latter showing a marked increase in sales and profits with its popular spin-off titles such as *Good Food, Holiday* and *Wildlife* magazines, there is concern among some licencees that before too long the BBC may opt to go 'inhouse', relinquishing the rights of outside publishers to produce their own versions of BBCtv spin-offs.

It is anticipated that although the actual quality of such products would remain high, the content would be determined by inhouse editors simultaneously responsible for other BBC titles and not necessarily keyed up on the subject matter.

***•BBC Enterprises** increased its profits by more than 50% to £17.8 million in the year to April 1994, boosting turnover by 17% to £239 million. The fastest growing division was BBC Video, which increased sales by 33% to £37m.*

***•Virgin Megastore** has slashed its warehouse of Dalek and Trial tin box sets to £14.99 each, less than half the original price. A spokesman told DWB: "The BBC led us into believing sales would be massive, and we took them at their word and placed a huge order which we are now trying to shift"...*

RED DWARF
TO BE CONTINUED?

WITH THE CURRENT repeats of early RED DWARF episodes on BBC2 on Fridays at 9.00pm, and the release of the fifth series on BBC Video, speculation is currently mounting as to the future of BBC2's top-rated sci-fi comedy series.

Stories abound about the eventual screening of the seventh series switching to ITV/Carlton (no doubt due in part to Carlton supremo Paul Jackson's early involvement with RED DWARF, and Carlton's commissioning of the critically panned Grant/Naylor comedy series THE TEN PERCENTERS), in a similar way that MEN BEHAVING BADLY has switched from ITV to BBC.

One factor that could be attributed to this rumour could be the recent revelation that several independent production companies are rather disgruntled at having to surrender the video rights of their BBC productions automatically to BBC Video (RED DWARF being a very popular video series.

Certainly the arrest and subsequent renewed remand in custody of Craig Charles in July has presented a major problem, because if convicted on the charge of rape levelled against him he could face the prospect of a lengthy prison sentence, and fans are already expressing the view that RED DWARF without Lister is unthinkable. The early trial he has requested is unlikely to take place before October, and therefore his future availability must remain in doubt until then.

One rumour Noel Gay TV *have* been quick to quash is that surrounding Rob Grant and Doug Naylor's alleged "falling out" in June, resulting in them going their separate ways. With the current heavy workload that Grant/Naylor Productions has undertaken, it is understood that they are, in fact, working and overseeing various diverse and different projects.

However, the company is adamant that they are still collaborating together on a number of books, including the eagerly awaited third RED DWARF novel which has been delayed several times and prompted rumours of a rift (it has been claimed, for example, that their new book is being written in two halves and will be joined together!).

Plans *are* being laid for a seventh series, with actors' contracts and budgets already being discussed and planned. However the current strategy is to prepare a special for Christmas '95, with a series following soon after.

If RED DWARF does have a future, it will be some time before it is known what shape and indeed form it will take.

***•Craig Charles** is, somewhat inappropriately, the cover star of Comedy magazine (pictured) which launches August 8 and is targetted at 24-35 year old single men.*

Report by Richard Molesworth

Coming Soon...

August

	THE NEW AVENGERS Tape Six (video)
1st	DOCTOR WHO - *The Seeds of Doom* (video)
1st	MOONBASE 3 - *Achille's Heel/Outsiders* (video)
1st	THE NEXT GENERATION - *Foreign Foes* (David Galanter)
1st	STARFLEET ACADEMY - *Atlantis Station* (VE Mitchell)
1st	RED DWARF V - ***Quarantine**/Terraform/The Inquisitor* (video)
4th	***DOCTOR WHO Magazine 216***
4th	***The Dalek Chronicles*** (£3.99)
8th	THE NEXT GENERATION - *Genesis/Journey's End* (video)
8th	DEEP SPACE NINE - *Playing God/Profit and Loss* (video)
11th	QUANTUM LEAP - *Prelude and Knights of the Morningstar*
18th	THE NEW ADVENTURES - *Strange England* (Simon Messingham)
18th	***DOCTOR WHO Classic Comics 24***
22nd	THE NEXT GENERATION - *Masks/Eye of the Beholder* (video)
22nd	DEEP SPACE NINE - *Blood Oath/The Maquis I* (video)
25th	STAR TREK - *Planet of Judgement* (Joe Haldeman)
25th	THE AVENGERS - *Deadline* (Patrick Macnee)
25th	***Captain's Log Supplemental*** (Edward Gross & Mark Altman)
25th	***The Law of TREK*** (Paul Joseph)

September

1st	***DOCTOR WHO Magazine 217***
5th	DOCTOR WHO - *The Rescue/The Romans* (video)
5th	MOONBASE 3 - *Castor & Pollux/View of a Dead Planet* (video)
5th	DEEP SPACE NINE - *Warchild* (Esther Friesner)
5th	STAR TREK - *Crossroads* (Barbara Hambley)
5th	STAR TREK - *Cacophony* (Peter David - audio)
12th	DEEP SPACE NINE - *The Maquis II/The Wire* (video)
12th	THE NEXT GENERATION - *First Born/Bloodlines* (video)
15th	THE NEW ADVENTURES - *First Frontier* (David McIntee)
15th	THE MISSING ADVENTURES - *Evolution* (John Peel)
15th	***DOCTOR WHO Classic Comics 25***

US News Round-Up

AS YET, no cast has (supposedly) been signed for VOYAGER, but announcements are expected sometime between July 27th and August 15th. Nine central characters — three Starfleet Loyalists, three Maquis, one hologram program and two aliens native to the new region of space — will make for a very full house.

Voyager Characters

•ELIZABETH JANEWAY: 40 year old human female from Earth. Both parents were scientists and that has always been her primary focus within Starfleet. Brilliant, reserved and professional at all times. She served under Paris' father earlier in her career.

•CHAKOTAY: Native American from planet seen in Journey's End. A former Lt. Commander in Starfleet who resigned to join the Maquis. He is Captain of the Maquis ship that is destroyed in the pilot. Janeway makes him first officer to help integrate the Maquis into her crew. He does not like Paris.

•TOM PARIS: Human former Starfleet officer who was court martialed after lying in a hearing. Soon after he joined the Maquis but was not really trusted by them, being seen as something of a mercenary. He was captured by the Federation and sent to a rehab colony. He was released to Janeway to help locate the Maquis ship. He is held in disdain by his father, Admiral Paris. Janeway gives him a chance by making him second officer. (Seems like a renamed Nick Locano)

•HARRY KIM: A young Academy graduate on his first posting. The best Starfleet has to offer but without experience. Will be played by an Asian actor. Has been befriended by Paris and does not have the same doubts about him that others have.

•TUVOK: A Vulcan who will be security chief. He has most recently worked for Starfleet Security as a special agent undercover with the Maquis - in fact, he is on the Maquis ship when the "incident" occurs that zips them across the cosmos. It is also hinted that he will be a black Vulcan - the first we would have seen. In his prime at the age of 150, he will be cast as a supremely logical investigator.

*•D'ELENNA TORRES: Half-human, half-Klingon and hence **very** troubled. She left Starfleet Engineering because she could not cope with her two discordant sides. She then joined the Maquis and served with Chakotay, who recommends her to be the Chief Engineer. (Ohhh boy. A Klingon engineer who's temperamental?)*

•AK-1/ "DOC ZIMMERMAN": When the ship's doctor dies, Janeway turns to a new test device - an experimental Starfleet holodeck medical program. The program was designed to enhance medical practice and "bedside manner". Can only be seen in the ship's (one) holodeck and has no personality to begin with, but develops one. (Is that enough like Data for you?)

•NEELIK: A short, ugly junk trader from a distant part of the galaxy who enters the Gazon space only shortly before the arrival of the Voyager. He is a jack-of-all-trades who has a gift for knowing what someone wants before they do. He pleads to stay and becomes the cook (no replicators work!), while also promising to be a guide to parts of the galaxy. (a Guinan clone?)

•KESS: A beautiful, ethereal Ocampa who wants to see the universe....but her species has a nine year life span. She is Neelik's lover in a very alien relationship.

When the Voyager and Maquis ships end up in Gazon space they have to unite to rescue two crewmembers - and ultimately the Ocampa race - from the Gazons, powerful aliens divided into many sects. The Maquis ship is destroyed in the conflict and only the Voyager is left to journey home.

DS9 Off-station

WITH TNG gone, DS9 is to open the possibility of more off-station stories with the introduction of a small, fast, and cloaked ship (developed in response to the Borg threat but now deployed in opposition to the Dominion it is to be three times the size of the Runabouts) to be parked at the station.Use of the U.S.S. Defiant will be monitored by the Romulans because of the cloak and Garak will have a major role onboard it as a compromise between parties that don't really trust one another in order to meet the threat of the Dominion.

The third season opens at the end of September with a two-part adventure called *The Search*, written by new supervising producer Ronald Moore in his first assignment since coming over from TNG. The senior staff of DS9 go to the Gamma Quadrant in search of the Jem'Hadar where there is another fierce space battle, which leaves the fate of Dax and O'Brien hanging at the end of part one. Kim Friedman, who directed the season finale, is back to helm part one. TNG veteran actor/director Jonathan Frakes is now at work filming part two. Frakes has campaigned relentlessly to be permitted to direct future episodes of DS9 and VOYAGER, and Patrick Stewart has also expressed an interest in getting behind the camera again on the Trek soundstages.

Shatner Wars

SKY TELEVISION's press office recently set up a live satellite link to enable the press to quiz William Shatner on the upcoming TEKWAR series which will eventually be airing on SKY One.

The assembly of tabloid journalists were evidently from the deepest depths of the sewer, totally un-clued up on the subject matter in hand and clearly on a mission to get some sort of scandal out of Shatner.

On the reported rivalry between Captains, whom the National Enquirer accused of hating each other and bickering over trivialities (Stewart allegedly blamed Shatner for not facing the fact that his character is being killed off, thinks Shatner is a ham, pretended to count his lines and couldn't hide his giggles at Shatner's death scene, while Shatner fought for a rewrite to give him more lines), he said: "No, definitely not. Patrick is a wonderful actor, and I hope to have dinner with him in the next few weeks...we've a lot of stories to swap!" On the end of an era: "I left the set of the bridge of the Enterprise with a great deal of sadness. It's been almost thirty years in the public eye as Kirk, but for me my involvement has been intermittent - it hasn't been with me all the time. So mixed feelings, yes, but I have many other projects to keep me occupied." On rifts with the original crew) "If you know people for as long as we all have, now and then there can be a fall-out, but no-one gets too upset about it. Jimmy *(Doohan)* has expressed himself as having some antipathy towards me, but last night we were both working on the set of the film and hugged as we left the soundstage. I hope that when he wakes in the morning he still respects me!" **(GL)**

Patrick's Gay Part

PATRICK STEWART has just signed to appear in an independent, low-budget film production of Paul Rudnick's award winning satirical play on gay life in the 90's, *Jeffrey*. This is the story of a gay man who tries to stay celibate after deciding he cannot engage in sex anymore because of the threat of AIDS. As soon as he turns over a new leaf he meets Mr. Right, who is HIV positive. Jeffrey seeks advice on his dilemma from all sorts of places.

Stewart will play Sterling, a flamboyant interior decorator, who is Jeffrey's friend. Another famous name in the cast is Sigourney Weaver, who will appear as Debra Moorhouse, the country's best known "post-modernist" evangelist. *Jeffrey* will film for six weeks in New York during July and August, after which Stewart will fulfil a fantasy by boarding the QE2 for a voyage home to England and preparation to open his production of *Who's Afraid of Virginia Woolf?* on stage in London — assuming, that is, that he doesn't postpone opening until the Spring followed by New York in the summer, as now seems likely. He has as yet been unable to cast the female lead as he would prefer and has had an influx of offers of other interesting parts.

In the meantime this former member of the RSC soccer team was ecstatic to find the World Cup on his doorstep and supported the bids of the Irish and the United States teams to upset the competition. But when asked on the David Letterman show whether the 4th of July was observed in England he nevertheless observed "How would you expect us to celebrate it - 'Who cares? We never wanted that continent anyway'."

***•ST:NG is nominated for best drama** series in the 1994 Emmy awards — the first major nomination for the show and the first for a syndicated series. Still, there were no nominations for acting, writing or directing, although many had thought Patrick Stewart might be nominated for best actor in a drama series. The other series nominated include NYPD BLUE (which got a record total of 25 nominations in all), PICKET FENCES and LAW AND ORDER. Stewart has however been named one of Playgirl magazine's 'Ten Sexiest Men'.*

***•New EU import rules by the** European Commission put in danger plastic Mr. Spock and alien figures coming into the country due to an age-old ruling on quotas of toys from China stipulating that "non-human" figures are restricted whilst humanoids such as Barbie weren't. This means that over-zealous customs officers could turn back the likes of Mr. Spock and Worf whilst allowing in Captains Kirk and Picard. To complicate matters, Playmates' latest additions to the range are a series of figures showing regular characters under alien disguise!*

Lois/Clark Shakeup

BOTH LOIS AND CLARK and SEAQUEST are undergoing cast shakeups as further fallout of their Sunday night head-to-head competition, and neither seems likely to benefit from the tinkering. LOIS AND CLARK producers seem to feel that they need a Jonathan Brandes type to appeal to young teens and have decreed that Michael Landes is too old to play Jimmy Olson, despite doing a fine job of it last season. The part is being recast with a younger actor. Tracy Scoggins will also be disappearing, and John Shea is only signed to appear in six episodes as Lex Luthor - making way for other villains to pump up the action element.

seaQuest new cast

SEAQUEST DSV is replacing most of the first season cast but retaining Roy Scheider as Captain Bridger, Jonathan Brandes as Lucas, and Darwin as Darwin. Ted Raimi will also remain as the communications officer. Most everyone else has been replaced by younger people with special problems and capacities:

•Edward Kerr comes aboard as a cocky special weapons expert named Brody

•Rosalind Allen is Dr. Wendy Smith, a biophysicist who is also a psychiatrist — and who has ESP

•Michael Deluise is Tonny Piccolo, a "misfit" who was physically altered as the result of a scientific experiment

•Peter Deluise is Dagwood, the ship's janitor who comes from a genetically engineered race known as "Daggers"

•Kathy Evans is "a naive newcomer to the crew".

Kathleen Toth
Kathleen Toth

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A Worrying Precedent...

Martin Wiggins
Stratford-Upon-Avon

What a worrying letter that was from Dave Rogers in DWB129. I won't comment on Dave's remarks about *The Avengers Programme Guide* (that's up to Messrs Cornell, Day, and Topping), but I am very disturbed by the impression given that Linda Thorson feels she has the right to disallow the publication of a book on the grounds of personal offence.

As I understand it, the offending passage concerned Linda's casting as Tara King. That there are legitimate, if awkward, questions to be asked about this is apparent from the original short-list for the role, which was published in the trade press in 1967 and is therefore in the public domain. The six names on the list were, in alphabetical order: Pamela Ann Davy, Gabrielle Drake, Jane Merrow, Aleta Morrison, Linda Thorson, and Valerie van Ost. (Several of these names were mentioned in *The Avengers Programme Guide* in this context.) I think this puts the issue into some perspective. Four of the six actresses had already appeared in colour Rigg episodes of THE AVENGERS, and five had a good deal of film and television experience. Of those who were not cast, one (Gabrielle Drake) went on to have a highly successful television acting career. In the event, however, the role went to the least experienced actress on the list, who is with hindsight generally agreed to have been less good than Diana Rigg (though there will always be debate as to how much less good). This doesn't necessarily imply malpractice in the casting, just that John Bryce saw qualities in Linda Thorson which were not apparent in the other actresses he saw. I do not know what those qualities were, but I think we should be told. Unfortunately if Linda Thorson's current attitude is as Dave Rogers represents it, I don't think we will be told; nor will it be possible to have any frank discussion of the weaknesses as well as the strengths of THE AVENGERS, for fear of offending its cast!

I think it's regrettable that *The Avengers Programme Guide* has been pulped. Although it is, like another famous *Guide*, frequently inaccurate (generally for episodes where, at the pre-Bravo-time of writing, the only half-way source of corroborating reference was the work of Dave Rogers), it managed to develop a new way of documenting television programmes which is truer to the actual experience of watching them than the drily objective plot summaries of most other programme guides. Television series offer as much joy in amusing little quirky moments as they do in their overall stories. I hope that the *Avengers Programme Guide* will not be the last reference work to admit that.

Keith Topping, Martin Day & Paul Cornell
c/o Campbell, Thomson & McLaughlin, London

...With reference to the letter by Mr Dave Rogers in DWB129.

We would like to make it clear that, as the authors of *The Avengers Programme Guide*, we did not use *The Complete Avengers* by Mr Rogers as our "main source" of reference; 95% of our text came from watching the episodes themselves, and we do not duplicate errors which appeared in Mr Rogers' book, such as the character of Watson who *doesn't* appear in *The Curious Case of the Countless Clues*; the character of Madden who is described by Mr Rogers as 'Marshall' throughout the plot description of *The Undertakers*; 'Calder' who is actually Henry Cade in *Bullseye*, etc. Neither did we "put words" into the mouth of Mr Brian Clemens; the statement referred to being derived from a single published interview with him.

We have written in greater detail to Mr Rogers asking him to publish a retraction of his unfounded allegations in your letters' column.

Garry Spain,
Northumberland

...Dave Rogers' letter in DWB129 was one of the most cowardly and hypocritical I have ever read in many years in fandom.

Two points especially raise themselves:

1) If Virgin's 'Avengers Programme Guide' really is "the grubby little book" Roger describes, then why was he so keen to get his name in the acknowledgments?

2) Does Dave Rogers believe that he owns THE AVENGERS in its entirety, as the only duplication of material that I have been able to spot from a thorough search through both books, apart from a couple of Brian Clemens quotes (which seem to come from a third, contemporary source anyway), are things like transmission dates and plotlines. Does Rogers think that only *he* has the right to print these?

I was lucky enough to find a copy of the Virgin book in W H Smith and have found it an excellent, funny and entertaining read, both factually and in its breakdown of episodes into categories like 'Fights' and 'Trivia'.

I would like to congratulate the authors on their hard work, commiserate with them that this fine book won't reach a wide audience, and encourage them to take action against Dave Rogers to make sure that his seemingly unfounded accusations of unprofessional practice doesn't harm their reputations. We all know Mr Cornell can be an opinionated soul at the best of times (and Mr Topping seems to have a habit of shooting himself in the foot too), but no one deserves this kind of horrible defamation of character.

Go on, boys, *sue* him!

Pete Wallbank
Walsall, Staffs

My decision to use the "eight-point-star thingy" that appears on Alister Pearson's *Arc of Infinity* book cover (re: DWB128) was intentional in that at the time I believed it was the Matrix screen from the series, and so therefore thought it would be a good idea to maintain a bit of continuity by adapting it into my own artwork. Needless to say, your report that I had told *Doctor Who Magazine* that I had intentionally ripped Alister Pearson off is totally fictitious, and in fact there was no one more surprised than I when it later transpired that the "eight-point-star thingy" was nothing more than "a compositional device" which appears to have been adapted by Alister from a design on the back of the *Doctor Who Technical Manual*.

Finally, when you consider Alister's remorseless exploitation of the works of Escher, and also the remarkable similarity between his 1990 video cover for *An Unearthly Child* and the cover for the Queen article *The Miracle* released in 1989, it strikes me as being somewhat hypocritical that Alister can then turn around and accuse me of copying. Therefore I can only assume that his recent letter to BBC Video has more to do with his evident frustration at again not being commissioned , as opposed to any real sense of grievance against me.

Louise Jameson,
London SW1

I thought *The DWB Interview File* was really beautifully done. Truly, not just lip-service. There'd obviously been a great deal of thought and care gone into it.

My involvement with Romania still goes on and we're on a big fund-raising drive at the moment.

ED: Readers can send their contributions, payable to 'HOPE', to Nat West, Camden High Street, London NW1 0NS. The money feeds one particular orphanage in Northern Romania housing 11 children.

Andrew Pixley
Nottingham

...Just a brief note to say many thanks to Gary and Brian (Robb) for producing such a wonderful item in *The DWB Interview File*. As a late convert to DWB, I hadn't read many of these very informative and enlightening chats and monologues before, and their combination with some breathtaking photographic discoveries was a real treat - even surpassing *The DWB Compendium*.

For me, I think the highlight had to be seeing Adam Adsmant in his full colour glory! Here's to many more books!

Sean Gibbons
Galway City, Ireland

...Just had to write and congratulate you on your excellent *DWB Interview File*. It's most readable, the updates are very welcome, and the fine photos complement the text very well. The whole book is a highlight, covering all three decades (and more!) of DOCTOR WHO. Keep up the great work. Thanks!

Classifieds

FOR SALE: DWB63 onwards £2, doubles £3.50. TV Zone 1-12, specials 1-3 £8. 13-24, specials, bumpers £2.50. 25 onwards £1.75. P&P free (overseas extra). Write to Ros Harris, 6 Southbank Drive, Bideford, Devon, EX39 3RJ.

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INTERESTED in watching The X-Files and ST:TNG? Then buy The Pharos Project 2, a whole tree of A4 fanzine. Includes Blake's 7, Callan and Michael seely on Doctor Who. Send £2.50 to Robert Buckley, 126 Hinton Road, Cambridge CB4 3JP. And who is Philip Fairbrother?

WANTED - DWB1-60, The Frame 1, Time Screen 1-6. Very good prices paid by private collector. Adrian Last, 16 Ashville Road, Leytonstone, London E11 4DT.

ROMANA 2 seeks Leela to join her at the Sisterhood of Kam - Lesbian and Gay Doctor Who Social Group. Meets 9pm, 2nd & 4th Wednesday, upstairs at the Kings Arms, Poland Street, London. Oxford Circus Tube.

CULT TV - the essential appreciation weekend for television fans! 11-14 November, Hemsby, Norfolk. Provisional guests include harlan Ellison, Jon Pertwee, Sylvia Anderson, Barry Morse, Annette Andre, Richard Arnold, Sophie Aldred. Registration £30 until 31.8.94. Book now to avoid disappointment! SAE: PO Box 1701, Peterborough PE1 1EX.

FOR SALE - Doctor Who Chess Set. Complete, unused and in pristine condition. Offers to Timothy Ball, 12a Sudlow Road, London SW18 1HP. Buyer collects.

'LOOKING for a little old spice?' Try issue three of 'Pickled in Time' - more satisfying than Terry's 'Spartan'. A5 fanzine includes Who, Blake, Adric's nose and a little something for the weekend. Send £1.80 to Liam Brison, 16 King Street, Spennymoor, Durham DL16 6QQ.

Spearhead from Space: A starkly disciplined style for the new assistant (©BBC Video)

Caroline John

Twenty five years after her time on the series, the third Doctor's first assistant has found her time on the series far from forgotten...

DWB: Do you find you're able to look at DOCTOR WHO more dispassionately than simply critiquing yourself nowadays, viewing it as a whole?

Caroline John: Yes. I only did a year and still have the feeling that at that time I wasn't strong enough to say, for instance, 'No, I'll have my hair like this.' I don't think they would have taken the slightest notice of me. I think they were as nervous as I was about how one's image was going to be.

Did you have any influence on the way Liz's image changes radically over the first few stories?

Well, I was very interested to hear Lis Sladen say that she had such great compatibility with the costume and make-up people. I had none. I just did as I was told, assuming it had come from higher up. At first they wanted my hair up, which I wasn't very happy with, but I thought that if I started belly-aching, they'd think I was being a bit temperamental. Then the next director wanted something else. I quite like the *Silurians* hairstyle - that was quite nice. I haven't seen *The Ambassadors of Death*...

Was it your own hair in the last two stories?

Yes, but when we were outside I had a wig because Roy Scammell had to have one as well, to match me. And my hair's only got to sniff the rain and it goes into tight curls.

So you'd use a wig to keep continuity?

Yes, that's right, whereas indoors it was mostly my own hair.

The team researching *The Seventies* understood you'd made quite a few films abroad, in Rumania.

No, I think they must be confusing me with someone else. After I'd left the National in '67/68 they were doing *The Daughter-in-law* by D.H. Lawrence (directed by Peter Gill). I was understudying Elizabeth Vell (who had the lead role), and I went to Yugoslavia, Rumania...it must have been '68 because the tanks were on the border...and from there to Italy, Milan. There was an American film crew out there who wanted someone to go to Bucharest, so I went and did all the filming for this documentary film and they did a little bit of a scene with the other understudy and myself. That's the only Rumanian film I've done. It's wonderful how these things get exaggerated!

Did you come straight out of drama school into the National?

No, I went first to the Royal Court and did a play up at the Edinburgh Festival. Then I went to Ipswich Rep. for four months, and from there to the Oxford Playhouse. I did a film called *The King's Breakfast* for Wendy Toy - about the tale of 'The King asked the Queen, the Queen asked the dairymaid, can we have some butter for the royal slice of bread?' In her version we all danced it. Then I went to Sheffield after that for about six to eight months where I did a play at the Arts Theatre for the Royal Shakespeare Company - *Women Beware Women* — which Sir Laurence Olivier toured.

And he was still running the National Theatre at that point?

He'd just taken over at the time - '62ish. They'd opened with *Hamlet*. I joined it just as they were starting to rehearse *Othello*, and I stayed there till 1967. Then I went to Exeter and opened at the Northcott Theatre playing Portia in *The Merchant of Venice*. Then I went to Worcester for four months with Geoffrey [Beevers] and then joined DOCTOR WHO. That was almost a year after I'd left the National, so I was very lucky.

Your first story, *Spearhead from Space*, was rather disrupted by strikes. Did that make it more difficult for you to find your feet?

No, because it was in such a panic I didn't know until the day before. We'd done the preliminary filming and then when we came to do the rehearsal. They said 'We're going to do it all on film.' It was quite a big thing and of course now I realise why, that it's the only one that's gone out on film. I loved doing it and in a way I suppose I was lucky to have done it.

Was it problematical, then, adjusting back to the traditional production style?

I'd done one or two televisions so I knew what it was like. You rehearsed at least three days before you went into studio, and I think we spent two days in studio doing the technical rundown, after which you do it, and you would only stop occasionally.

Did you find it odd having to relate to the monsters as 'characters' in *The Silurians*?

I didn't really have very much to do with the Silurians did I? I was just hit by one in the barn.

In the last episode there's several scenes when they break in and take over the research centre.

I haven't seen that bit because I flicked through the last section rather quickly. If it was me in that situation], I'd be worried that they'd got the wrong end of the stick but when you look at it, they *were* going to kill us...so they're as bad as the Brigadier and his UNIT lot really. It's 'kill before talking', and that runs parallel to life at the moment, in Bosnia and Northern Ireland.

Would you have liked to see more development of the relationships between the characters, the clash of approach between the militaristic Brigadier and the scientists?

I suppose now I look at it differently than I would have done then. Then I just wanted the story to be

A recent return to the location of The Ambassadors of Death, to record an interview for Reeltime's Myth Makers series.

good. It seemed okay to me then, so I've no quarrel with any of it.

I was thinking of the end of *The Silurians* where the Doctor is horrified that the Brigadier's blown them up — yet next week it's business as usual.

Well, no-one would underline that, so you'd just go from one to the other like a cartoon. That's a very good point and one that I don't remember being brought up at the time. Quite often I know the regulars on a series say to guests coming into the next one, 'I don't know why he's written that - my character wouldn't do that.' Well, I try to accommodate rather than say that, because I think as an actor you should try and accommodate everything. We all do things that make people say 'Well that wasn't like you'! but we do do them. It depends on the situation, and you just get on with it. Someone's put a lot of hard work into the writing. If you write you know that. I have a great respect for writers.

Do you think your approach would have altered if you'd done several years in the same part?

I would think so. I think people might have listened more to what I wanted, in that I would have had a year's experience of knowing what Liz Shaw would look like, settled down to one image and said, "Well this is her. Stop changing me." It would be quite nice now to say, "Now come on, let's have a few more laughs in it." It's very difficult - you have very little say in the matter. But then , it's work and you're jolly lucky to have it. You're part of a team and you have to think of it as a story and what you're all putting into it.

As it was, having a baby would have intervened anyway, but would you have liked to have gone on for a while?

Do you know, I honestly don't know the answer to that. I might have done at the time, but there was a part of me saying "No, I'm glad the baby's come." I don't know whether I would have been asked, whether Liz was the right ingredient for the next lot of storywriters. She did know an awful lot and I know Barry thought she was a bit clever.

I think Barry Letts' view was that the companion should know no more than the viewer.

I realise that Liz Shaw probably wouldn't have gone on that long because she'd not be able to fulfil that function. Today she would have been more accepted and would probably have made for a better balance. I remember thinking (I don't think of it so much now but I must see how many times I say it) there's seventy different ways of saying "What are we going to do now, Doctor?" I didn't get much of that, but I've seen other companions say "Oh what are we going to do?" Very one-dimensional.

Liz is more of a leading character than most companions — perhaps the first since the original pairing of Ian and Barbara, and in many ways the last for quite a time too.

It's fascinating hearing all this because at the time I don't think I saw it like that. I thought that Jon [Pertwee] and Nick [Courtney] were very much more [the leads].

You've said that you felt a little at the time that the decision not to renew your contract was a reflection on your work, but when we interviewed Barry Letts (DWB115) he was very keen to stress how much he liked your work, using you in *The Hound of the Baskervilles*, and stressed that there was "nothing wrong with Caroline's performance."

Exactly. He always tried to do that, but it's very difficult when you're very young not to think that it is your fault, no matter how much somebody else bends over backwards to reassure you that it's not. You don't understand. It's very hard to dissociate as an actor from your work, from your own personality, from yourself. But I've always liked Barry tremendously – he's a gentleman and very sweet, and I adore his wife Chummie.

It's very difficult when you're young; in a way it's better to say "Look, I've taken over, the writers are finding it very difficult because she's so clever that Jon has no-one to explain things to. The ingredients aren't right for our next set of stories." In fact, I think today people would probably be prepared to say that. Then, people didn't want to hurt me, and really I could have saved myself a lot by saying "Well look, Barry, I can't do it anyway, I'm pregnant." But there was something within me that didn't want to mix my personal life with my career. You're told always to keep that separate. That's what I was trained to do and I don't think I would necessarily do that again. Maybe it would have been in different circumstances.

Also, one has to remember that a lot of the girls' grouses are that they've got 'stuck' because they were in it a long time. I never felt that. I learnt a great deal from the BBC, and you know, maybe having Liz around for just the four stories made it more special.

"You know? Maybe having Liz around for just the four stories made it more special..."

She's been brought back recently in a New Adventure, *Bloodheat*, which is set in a world where Liz never found the piece of paper where the Doctor had noted down the cure for the Silurian plague, so that twenty years on she and what's left of UNIT are hiding out in the caves trying to find some way to strike back at the Silurians...

Brilliant, oh brilliant! It's funny, I've seen that scene two or three times and it slowly comes back. It's wonderful for the brain. It'll be amazing in years to come when people see videos of themselves as little tinies, to see how much (if they look at it long enough), they'll begin to remember of that video being shot when they were six years old or something. It's nearly 25 years ago, yet this last month things have slowly re-emerged, because I've been seeped in it, and maybe there'll be more once I've seen the other two (*Inferno* and *The Ambassadors of Death*). It's the same for Geoffrey when he sees his bit in *The Ambassadors of Death*. I can remember playing a game, of Lexicon and the rehearsal. I want to ask Nick Courtney where the last rehearsal room was with Douglas Camfield, as I can picture exactly the hall that we rehearsed in for the last one.

Would it be the Acton 'Hilton' one?

Not then. I think that was before it was built. Otherwise I'm sure we would have done. We didn't rehearse anywhere except for the read-through on the first one, and then we went off to Evesham. The second one was down in Tooting and the third one was in Westbourne Grove, but the fourth one I haven't a clue — I can just see the hall. Nick will know (never underestimate good old Nick Courtney because his memory's wonderful!).

You had a little trouble with the driving on *Ambassadors*, I believe?

It wasn't a little trouble with the driving - I hadn't actually passed my test!

Did you ever pass it in the end?

Yes, yes! But not until a lot later, when I thought "I've got to learn". I'd failed my test at Chichester and then when they said 'You've got to drive Bessie,' I took two driving lessons down in Ipswich in a mini — but that was nothing like Bessie because she was double-declutch. So they took me to an aerodrome. Maybe it was Northolt aerodrome, though my hair is quite nice in those pictures whereas that wig (in *Ambassadors)* really is a turn-off for the books, isn't it? And that dreadful white hat!

My brother was the PA on that, and he came up to me and he said "For God's sake, you don't know how to drive this, what d'you think you're doing?" So I turned to him and said "Rick! You do your job, I'll do mine!" It made me so angry that I drove at such speed in that car. The poor cameraman got out looking green, Michael Ferguson got out looking white - and I was quite happy and said "Was that alright?" I did drive it rather fast I s'ppose.

It's quite the most technical programme I have ever been on. It really is costume, make-up, special effects and camera effects. You haven't *just* got stunts. I must say that as I get older I do enjoy playing characters where you don't have to put all the slap on. On Doctor Who I always had to be the first in on make-up as the glamour takes so long!

Most of your recent work seems to have been Victoriana or costume drama: the House of Eliot and The Memoirs of Sherlock Holmes.

And a Timewatch which was 1850s. I do enjoy period work. I love wearing costume but to be glamorous on a cold moor while a lot of people run about with guns... You didn't even know where to go to the loo because in those days they didn't have portacabins, or if they did, they only had one for the men — there was only the make-up girls and me. Well, Sheila Dunn was in one and Thomasina Hearne in another, but you missed having girlfriends. Usually the make-up people were too busy and I was terribly afraid of Cynthia Goodwin. Marion Richards was lovely, but I was so in awe of them. They were so determined that things be done right and the tension was sometimes ghastly. Sometimes Cynthia would make someone up and they happened to go and eat when they shouldn't, and then the sparks flew which would terrify me out of my wits.

In *Inferno* the alternative universe wig is different in studio from location. Did that get spotted in production and did they just decide to carry on?

Was the black wig different? I'm going to watch this! I didn't know this at all.

It did occur to me that it might be the kind of thing you'd spot halfway through the studio sessions and decide 'It's already there - we're better off carrying on as it is.'

I believe I read somewhere that there was trouble with my wig. The people who should spot that are continuity and make-up and costume - you have so much else to remember.

It's curious how many of the companions are or were married to either Doctors or central villains from the series: Jean Marsh to Jon Pertwee, Lalla Ward to Tom Baker, Lis Sladen to Brian Miller (a Dalek voice)...and of course your husband went on to play the Master...

Geoffrey Beevers: Yes, it was quite unconnected. Caroline was with Jon Pertwee when I was just getting the chance to start in television (in *The Ambassadors of Death*), whereas by *The Keeper of Traken* it was ten years later, and I was much more established as an actor...

Caroline John: Hang on, wait a minute, had Roger

Blue Box '94: Caroline John returns to the fray in the company of Liz Sladen and Deborah Watling (Photo - Anthony Brown)

[Delgado] died?

He died in an accident in '73.

Well, we knew Roger quite well... my family did his funeral and everything and were very good friends with his wife, Kismet.

I didn't know you knew his family so closely.

Mmm, very very closely. I must admit I thought, "Oh, it's a bit funny, Geoffrey playing the Master", because I did know Roger. And then we knew Anthony Ainley who took it over.

Geoffrey Beevers: There are all those kinds of networks in the theatre. Getting the first few lines (*Ambassadors*) was to some extent connected with Carrie, but *Traken* was completely separate.

Caroline John: The theatre works like a network. If you have an interview, while you may not be right for that part, three years later you would have more of a chance because that director or producer remembered you and has since said "Oh yes, I saw that person there." And they might meet someone who says "Oh, I worked with so-and-so and yes, they'd be right for that." Over the years, you build up a network, and that's how you hope to get more work.

You only got to work with one Doctor in the series, but you got to play against Tom Baker as Laura Lyons in THE HOUND OF THE BASKERVILLES.

That was Barry, which was lovely. I loved Tom, I thought he was wonderful, eccentric, mad... I love meeting eccentrics. He's brilliant, isn't he? You've worked with him, Geoffrey?

Geoffrey Beevers: Yes, just recently he's been doing some MEDICS.

Caroline John: What I love is that I learnt about his background. You get to know actors and they talk about what they did before, and he'd been a monk for 3 years... Ray McAnally had trained to be a priest and Sylvester too... isn't it extraordinary? But in the end they come out and they're as mad as hatters!

But they have a certain magic and I think it's lovely when people are unique like that, when they do give you something that no-one else can. He's sweet, very nice. You don't often meet unpleasant actors or actresses really. On the whole if there is a hang-up, it's that they're damn scared. I learnt that in *Women Beware Women* where there was this woman who came up and said "Oh, hellllo darlllling." I thought 'I can't handle this!' And really she's a wonderful actress - I won't name her because she's quite famous that people had a facade and underneath they were probably hiding that they're scared. So when somebody starts playing that, you realise that they're probably more frightened than you are and have built a wall. Everybody's scared, and some show it more than others....

Caroline John, thank you very much

Interview conducted by Vanessa Bishop and Anthony Brown in May 1994. Transcribed by Vanessa and edited by Anthony.

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THE DEAD PAST?

For the best part of a decade, OUT OF THE UNKNOWN brought literary science fiction to the BBC. *Nick Cooper* describes its history...

WHILE AT ITV company ABC in 1962, Sydney Newman initiated the OUT OF THIS WORLD science fiction anthology series. Newman had devised the prestigious ARMCHAIR THEATRE and wanted the same quality and social relevance for OUT OF THIS WORLD. "Good SF is always basically about a human being in a crazy or mythical environment," he told DWB in 1986: "Usually the best environment is one that makes a comment on our world today." This was achieved so well that the first episode, an adaptation of John Wyndham's *Dumb Martian*, was screened in ARMCHAIR THEATRE as a preview.

Newman then joined the BBC as Head of Drama, and when the start of BBC2 in 1964 required a 40% increase in his department's output, his concept of an SF anthology series was resurrected. Irene Shubik was hired as Story Editor (which she had been on OUT OF THIS WORLD) and Producer, with SF fan George Spenton-Foster as Associate Producer. OUT OF THE UNKNOWN would comprise twelve hour-long episodes, being a mixture of famous and obscure adaptations, along with original screenplays, which presented Shubik with a problem. Unable to decide whether to start with the strong *The Counterfeit Man* by 'unknown' Alan Nourse and the weaker *No Place Like Earth* attributed to John Wyndham, she consulted Newman, who chose the 'name' story. Big Mistake Number One.

No Place... was scheduled for 4th October 1965 (when only 60% of the country could receive BBC2) and the *Radio Times* called it the first in "An exciting new series of science fiction plays." Big Mistake Number Two. What was right was the title sequence: backed by Norman Kay's eerie theme music (reminiscent of his work on *The Sensorites*), ice crystals form across the screen; distorted images ripple, complex patterns resolving into a screaming face, dissolving randomly; a striped human figure falls repeatedly; more patterns become an eye's pupil in close-up, before "OUT OF THE UNKNOWN" zooms up and then folds away in vertical strips.

No Place Like Earth

Fifteen years after Earth exploded, Bert Foster (Terence Morgan) travels the Martian canals as a tinker-cum-handyman, visiting the peaceful native settlements and avoiding other Earthmen. At once, Annika (Jessica Dunning) thinks him an ideal husband for her daughter, Zaylo (Hannah Gordon), but when a spaceship passes overhead towards the human settlement, Bert follows it. The ship - the last one flying - is from Venus, which is now habitable for the colonists who escaped Earth. Told there are human women there (there are none on Mars), Bert and some of the others elect to leave, but on Venus he discovers the true nature of the regime. Expected to work as foreman to the native griffa slaves, he instead kills a brutal overseer and sneaks onto the flight back to Mars. Once there he blows up the ship and heads back to Zaylo, having come to terms with Mars as his home and the gentle uncreative lifestyle he hadn't previously appreciated. Unsurprisingly, the critics were unimpressed. "[It] makes its social message clearly enough," said *The Times*, "Unfortunately it does so extremely slowly and with heavily sentious dialogue underlining what is perfectly clear without its assistance."

The Counterfeit Man

The Counterfeit Man was a vast improvement, tautly directed by Spenton-Foster himself. Aboard a ship returning to Earth from Ganymede, Dr Crawford (Alex Davion) suspects Westcott (David Hemmings) is no longer human when tests show his blood-sugar count is zero, suggesting that some alien lifeform killed Westcott on Ganymede and took his place. Crawford sets out to prove it, with the subsequent unmasking of the alien and a death from blasterfire being deliciously gruesome. The ship's interior was convincingly large-scale, while the costume design and make-up was praised by *The Guardian*'s critic as "one of the most original and well-executed ideas I have seen on television."

Other episodes also dealt with space travel, although *Sucker Bait* was concerned more with the paranoia of alien encounter than its reality, as a scientific mission attempts to discover why a human colony died out. A better effort was J.G.Ballard's *Thirteen to Centaurus*, which had the isolated crew of a ship mentally conditioned - their memories of Earth erased - so they can cope with a journey lasting many years.

Season One's two original screenplays also involved alien encounters, but in contemporary Earth settings. David Campton's chilling *Stranger in the Family* was about a Midwich Cuckooesque genetic mutant with enormous powers of mental persuasion, while *Come Buttercup, Come Daisy, Come...?* concerned an ordinary fishmonger lovingly cultivating tropical plants which turn out to be very carnivorous.

Several stories touched upon time travel indirectly with a device for viewing any past event in *The Dead Past*, while the rather unpleasant *Some Lapse of Time* had a medicine man dubiously travelling back to the present from a post-nuclear holocaust future (although it did boast design work by Ridley Scott). In *The Fox and the Forest*, a couple's enjoyment of a 1930s Mexican fiesta is interrupted when a masked stranger greets them and asks: "1938 must have seemed a pretty good year to you. Why did you choose it?" They are government employees from the future holidaying in the past, the stranger a hunter sent to retrieve them because they want to stay, leading to a terrifying finale.

Time in Advance dealt with a rather unique but dull subject, being set in a future where potential murderers can confess their intent, serve half the post-crime sentence and then be given a licence to kill one person of their chosing! Although promising, it encapsulates many Season One faults such as garish design, unfeasibly identical costumes, etc. *The Guardian* observed: "The difference between this and *The Counterfeit Man* was that the characters were totally uninteresting and the plot incredible."

The two remaining episodes were more lighthearted. *The Midas Plague* was a satire on consumerism gone mad, while in *Andover and the Android* Roger Andover (Tom Criddle) passes off a sophisticated android (Annette Robinson) as his wife so as to secure an inheritance, but hits trouble when she achieves something approaching humanity. Highly popular, it was repeated on BBC1 a week after the series finished to give viewers "a taste of BBC2."

Despite the shaky start, the go-ahead was given for a second season of thirteen episodes, although the length was cut back to fifty minutes. On 4th October 1965 it opened with what is regarded as the series' greatest surviving episode, E.M.Forster's *The Machine Stops* (written in 1908). In the future, all mankind's needs are catered for by the global network of apparatus known as "The Machine," with everyone living in their own isolated room, while through the Machine they are "in touch with all that [they] care for in the world." Humans have become atrophied by this dependence, while the Machine in turn prevents access to activities which might reverse the trend, and "protects" people from the horrors of "direct experience," resulting in intellectual and emotional introversion. Many now defy the Machine, and one such is Vashti (Yvonne Mitchell), whose son, Kuno (Michael Gothard), wants to illegally visit the surface. When he does so, he nearly dies not because it is harsh, but because he is weak. Vashti is interested only in "new ideas" so Kuno presents her with one: "The Machine stops." She finds this horrifying and refuses to countenance it, but the Machine does start to falter and decay. The production is virtually flawless, with Norman James' impressively convincing sets complimenting a script which transcends what even its devotees expect of the genre.

Humanity's destruction at its own hands was also the theme of the highly-acclaimed *Level Seven*, adapted by J.B.Priestly and directed by Rudolph Cartier. After his training for manning the defence computers, X127 (Keith Buckley) is sent to Level

Level Seven

Seven - the deepest in an underground nuclear command bunker - where he will be one of the two operatives running the missile launch controls ready to respond to enemy attack. When this comes, the bunker's inhabitants are entombed beneath a devastated surface, waiting for the radiation to seep down to Level Seven. Inevitable though the end was, *The Listener* commented: "the tension was inescapable, the excitement incontestable."

The same cannot be said for *Lambda 1*, which was about a new form of travel through sub-atomic space so mind-bogglingly complex in theory and effect that the human drama is swamped. Another

rather confusing episode was *The World in Silence* which had Deborah Watling taking control of her fellow students in a college of the future via newly installed teaching machines.

Andover and the Android's success prompted several robot-based episodes, not all comedic. *Frankenstein Mark II* had a scientist's ex-wife investigating his disappearance only to discover the cyborg colossus he had become. Interestingly this original screenplay was only commissioned after fruitless enquiries were made about adapting Algis Budrys' similarly-themed novel *What More*. In keeping with *Andover*... was *Satisfaction Guaranteed*, with housewife Wendy Craig facing domestic and sexual complications with TN3 (Hal Hamilton), a robot indistinguishable from a human and programmed for domestic work twenty-four hours a day. In a darker vein was *The Fastest Draw*, about a wealthy American who has an engineer build him a robot gunslinger to compete against, while Isaac Asimov's *The Prophet* has robot psychologist Dr Susan Calvin (Beatrix Lehmann) coping with a robot (later to appear in *The Mind Robber*) which refuses to believe humans had created it.

In Second Childhood, a TV quiz show of the late-70s (!) has millionaire contestants competing to bet a million in order to double it or win "the prize that is beyond price" - rejuvenation. Charles Dennison (Nigel Stock) opts for the latter, but when he seduces the supervising doctor's wife, the medic destroys the code for arresting the process. Dennison goes younger and younger, and is finally returned to his family a screaming infant.

To compliment *Time in Advance*'s future crime theme, Season Two had Anton Rodgers falsely accused of murder by the title surveillance device in *The Eye*, while *Too Many Cooks* humorously mixed the SF cliches of space empires, galactic dictators and clones. The two remaining stories dealt with different forms of deception: an elderly lady offered a free place in Dr Saint's (John Robinson - Professor Quatermass Mark II) retirement home and a mysterious course of 'treatment' in *Walk's End*; *Tunnel Under the World* having Ronald Hines repeatedly living the same day as a control in an advertising agency experiment.

The Prophet was transmitted on 1st January 1967 and - barring selected BBC1 repeats that April - it appeared that OUT OF THE UNKNOWN had finished. Shubik and Spenton-Foster left to pursue other projects but behind the scenes Alan Bromly and Roger Parkes were appointed the new Producer and Story Editor respectively. There were still many story ideas left over from their predecessors, and of the thirteen episodes made for season Three, it appears that only Brian Hayles' *1+1=1.5* was commissioned by Bromly/Parkes after enquiries about adapting Aldous Huxley's similar *Brave New World* came to nothing.

Even so, the first batch of episodes (*Immortality Inc*, *The Last Lonely Man* and *The Dead Planet*) recorded until June 1968, and the long gap between seasons may due to the BBC thinking the whole series in colour. However, the very limited colour resources were taken up with a pointless adaptation of VANITY FAIR and Christmas programming, which probably ruled out screening in colour series around January 1968. Unfortunately, OUT OF THE UNKNOWN was always cited as being expensive to make, so it is reasonable to suggest that since so much money was being spent on it already, it was deemed better to put it on hold until such time as it could more easily be done the greater justice of colour recording and transmission, starting on 7th January 1969.

After the sparsity of space-based stories in Season Two, Bromly and Parkes brought them back with a vengeance, the most impressive being *Beach Head*, which questioned whether the ecology of an alien world could actually find a niche for human colonists. Commanding an expedition to Planet 0243/B, Tom Decker (Ed Bishop) is a veteran of thirty-six similar missions - all successes because human technology overcomes all eventualities. It is only when the new world subtly defeats the machines that Decker devises both the cause and 'cure' for his growing dissatisfaction with his life, but it begins to send him insane. Included among Tony Abbott's impressive sets was a wonderfully conceived alien village, composed of egg-like shelters, complete with inhabitants.

Also memorable was John Wyndham's *Random Quest*. Dr Horsham (Noel Howlett) is visited by physicist Colin Trafford (Keith Barron), who is trying to trace an Ottilie Horsham. The doctor tells him that his surname is rare and he is certain he does not exist. Evasive at first, Trafford eventually tells him that during an experiment he was plunged into a parallel universe where World War Two never happened; he had a career as a successful novelist, and he was married to a beautiful woman - Ottilie (Tracy Reed) - who hated him. He fell in love with her, but after twenty-two days found himself back in his own world again, desperate to find 'her counterpart there'. Horsham tries to convince him that it was all a dream, but Trafford persevers and discovers that 'Ottilie' is the illegitimate and estranged daughter Horsham never even knew he had. Although no copy of the episode exists, it was directed by Christopher Barry at the same time John Cura was photographing all his DOCTOR WHO stories...

One Season Three theme was life after death. In *Immortality Inc*, the elderly could live longer by transferring their minds into younger bodies taken "live" from the past, while *The Last Lonely Man* had an extension of the Health Service which allowed the minds of the dead to live on. The only episode of OUT OF THE UNKNOWN to merit a *Radio Times* cover was Donald Bull's *Something in the Cellars* about a monster computer built by a eccentric professor haunted by the memory of his dead mother.

Two stories dealt with colonisation of other worlds, one before the fact, the other after. Echoing *Thirteen to Centaurus*, *Target Generation* (a remake of an OUT OF THIS WORLD script) depicted a community which had been living inside a spaceship for generations, unaware of what is 'outside', while *The Naked Sun*, directed by the late Rudolph Cartier, had an unwelcome Earth detective investigating a murder on the planet Solaria. The subject of population control was tackled in *1+1=1.5* (*The Overlords* (also an OUT OF THIS WORLD-remake) was a complex study in the nature of perception; and Dr Susan Calvin (Wendy Gifford this time) returned in *Liars*, facing an accidentally telepathic robot (Ian Fleming).

The final episode was also one of the strangest. In *Get Off My Cloud* (ref: page two), Sky Lancer Marshall Craswell (Peter Jeffrey) has had a breakdown and is living through one of his fantasies in his head. To bring him back to reality, a doctor uses a new device to link Craswell's mind to that of down-to-Earth journalist Peter Parnell (Donal Donnelly), who also finds himself battling the demons of Craswell's mind. The designer on this story was Raymond P. Cusick, so it comes as no surprise that among the ephemera of Craswell's mind, the TARDIS and a Dalek make cameo appearances (I would be grateful if anyone could identify the magazine which ran photos of this scene a few years ago!).

Get Off My Cloud went out on 1st April 1969, and after selected repeats in 1970, it looked again as if OUT OF THE UNKNOWN had come to a premature end. In truth the season finale's 1000 AD bearing the same name in 1971 wasn't really the same thing, and so it was worth noting that two more of the stories considered for this first three seasons, but not produced. An early script by von Kurt Vonnegut's *Tomorrow and Tomorrow and Tomorrow* (not to be confused with a script by Charles (*Help!*, *Fumbleforms*, etc.) Wood), Walter M. Miller's *The 2000 Year Sleep* and Frank Herbert's *The Dragon in the Sea* were mooted in early 1966, with Arthur C. Clarke's *All the Time in the World* (adapted by Mike Wilson), and Robert Sheckley's *Tickler to Transae* (adapted by Stanley Goulder) joining the list that August. Novelist and TV dramatist Peter Van Greenaway (no relation) submitted *The Pandora* at the same time, and this wasn't dropped until late-1967. Nigel Kneale was to write two episodes in early 1967, although neither appears to be the one he delivered for Season Four.

Works of authors not readily associated with SF included Doris Lessing's *The Pink Princess* and Evelyn Waugh's *Love Among the Ruins* - a strong contender for Season Three. Surprisingly, no other Asimov or Wyndham stories were planned other than were transmitted, although two by Philip K. Dick (*Second Variety*, adapted by James Doran, and *The Impostor*, possibly an OUT OF THIS WORLD remake) were, along with Harry Harrison's *Bill the Galactic Hero*. Interestingly, Mordecai Roshwald's *A Small Armaged-don* (in which the crew of a nuclear submarine holds the world to ransom) was considered at the same time as this Level Seven.

Introducing Season Four in the *Radio Times*, Bromly suggested that after the Moon landings and the drama of the Apollo 13 accident, "just setting a story somewhere in space is not the automatic thrill it once was." Accordingly, virtually all of the episodes were "plays of psychological suspense," with even the identifiable SF ones leaning heavily in that direction, and only one was an adaptation of an existing work. A new title sequence was commissioned, which backed a series of surreal images with incidental music previously heard in THE PRISONER.

"*Taste of Fear* recounted the nightmarish experiences of new teacher Maurice Roeves at a school for "ultra-intelligent" boys with a propensity for ESP. *The Sons and Daughters of Tomorrow* trod similar territory with telepathy and witchcraft in remote East Anglia; and *The Last Witness* had a shipwrecked survivor suffering terrible premonitions. *The Shattered Eye* concluded the season with the standard "horrifying events" overtaking a young painter after a chance meeting with old tramp Freddie Jones.

Many viewers baulked at the move away from traditional SF, but no other episode approaches the crass appallingness of *To Lay a Ghost*. Photographer Eric Carver (Iain Gregory) and his young bride Diana (Lesley-Anne Down) move into their dream country home, but their happiness is marred by the fact that she was raped as a schoolgirl, still traumatised, their relationship has never been physical. Right on cue, strange things happen, including a shadowy figure appearing in Eric's photographs of Diana, which a local psychiatrist and parapsychologist suggests is the ghost of a gardener who murdered the house's owner in the 1800s; before raping and killing his wife, and that Diana's traumatically repressed sexual desires have triggered the manifestation. She was raped as a child, ergo it is only through rape that she can achieve gratification! The reasoning of this episode is so disgraceful even for 1971 that it seems incredible anyone could have thought this nasty little piece of misogyny a it subject for any form of dramatic presentation whatsoever. It is the televisual equivalent of picnicking in a sewer.

While the above episode survives in the archives, it seems horribly ironic that the same cannot be said for Nigel Kneale's sole contribution to OUT OF THE UNKNOWN. In *The Chopper*, the garage owned by Jimmy Reed (Patrick Troughton) converts motorcycles into custom models, one of which has returned a mangled wreck after a crash. The spirit of its dead rider, however, is reluctant to leave the machine, and manifests itself in a particularly noisy and unpleasantly destructive manner.

A more traditional plot was *This Body is Mine*, a black comedy in which mild-mannered inventor Allen Meredith (John Carson) attempts to use his mind transference apparatus to revenge himself on bluff Northern financier Jack Gregory (Jack Hedley). The plan back-fires when Meredith's wife decides she prefers this more earthy personality in her husband's body (in the few episodes in which women appear, they are invariably the focus of some over-blown sexual tension or other)!

Less satisfactory was Deathday, scripted by Brian Hayles from Angus Hall's novel, in which journalist Adam Cross (the always creepily-excellent Robert Lang) murders his wife and is then "haunted" (or not) by the non-existent stalker he has invented to put the police off the scent. While not the best story of the season it certainly wasn't the worst, yet it remained contentious for one forty eighteen years later. When correspondents in *The Listener* noted the lack of SF in general and OUT OF THE UNKNOWN in particular from the 1989 BBC2 25th Anniversary repeats, Angus Hall himself - father over-tactfully complaining: "I still shudder at how my perfectly respectable 'psychological thriller' *Deathday* [sic] was turned into a grotesque, other-worldly travesty... I trust that OUT OF THE UNKNOWN remains unknown to all present and future television viewers."

The Chopper

ers." One can trust, however, that the cheque from the BBC was not so unwelcome...

Season Three's best episode was *The Man in My Head*. In the future, a small group of soldiers are carrying out a sabotage mission, following subliminally implanted orders triggered by coded radio signals. Acting automatically and without thinking, they begin to question their mission, but is their dissent part of the programming as well? Although sporting some dodgy CSO - contrasting badly with Jeremy Davies' large and convincing sets - the episode was tautly directed to a shocking finalé by would-be BBC bigwig Peter Cregeen.

The last transmitted episode was a repeat of *To Lay a Ghost* on 12th September 1972. Since then - barring the PLAY FOR TOMORROW series in 1982 - SF plays have only appeared occasionally in mainstream drama slots such as SCREEN ONE and BBC2's SCREENPLAY. Some may say that a series of SF plays ghettoises itself and doesn't pull in the ratings, but viewers will watch for a host of reasons: the cast, the writer, or because of an appealing trailer.

The biggest problem is the BBC perception that SF is either unpopular or simply not "real drama." It is about time it looked to its past and asks why it shouldn't resurrect OUT OF THE UNKNOWN? SF does not mean endless effects and high budgets, and I would say that the majority of Season One-Three episodes could be remade now and - with the right production staff - be a success.

Meanwhile, what of the original series? Eighteen episodes definitely exist and two might. BBC Video have dithered about releasing a two episode tape for several years, although I would suggest a three-episode release would be better (released in existing order, they would end up with only one duff episode per tape). The Only other hope is UK [G]Old, although they seem reluctant to show anything monochrome unless it has the words "Who" and "Doctor" in the title...

	Episode	Adapter/Writer	Director	Tx:	Rpt:	Archive?
A1	*No Place Like Earth*	Stanley Miller/John Wyndham	Peter Potter	4/10/65	22/7/66	b/wTR16
A2	*The Counterfeit Man*	Philip Broadley/Alan Nourse	George Spenton Foster	11/10/65	8/7/66	b/wTR16
A3	*Stranger in the Family*	David Campton	Alan Bridges	18/10/65	15/7/66	b/wTR16
A4	*The Dead Past*	Jeremy Paul/Isaac Asimov	John Gorrie	25/10/66		b/wTR16
A5	*Time in Advance*	Paul Erickson/William Tenn	Peter Sasdy	1/11/66		b/wTR16
A6	*Come Buttercup, Come Daisy, Come*	Mike Watts	Paddy Russell	8/11/66	12/8/66	b/wTR16
A7	*Sucker Bait*	Meade Roberts/Isaac Asimov	Naomi Capon	15/11/65	5/8/66	b/wTR16
A8	*The Fox and the Forest*	Terry Nation/Ray Bradbury	Robin Midgeley	22/11/65		n/e
A9	*Andover and the Android*	Bruce Stewart/Kate Wilhelm	Alan Cooke	29/11/65	29/12/65	n/e
A10	*Some Lapse of Time*	Leon Griffiths/John Brunner	Ray Jenkins	6/12/65	19/8/66	b/wTR16
A11	*Thirteen to Centaurus*	Stanley Miller/J.G.Ballard	Peter Potter	13/12/65	26/8/66	b/wTR16
A12	*The Midas Plague*	Troy Kennedy Martin/Frederick Pohl	Peter Sasdy	20/12/65	29/7/66	b/wTR16
B1	*The Machine Stops*	Kenneth Cavander & Clive Donner/E.M.Forster	Philip Saville	6/10/66	15/4/67	b/wTR35
B2	*Frankenstein Mark II*	Hugh Whitemore	Peter Duguid	13/10/66		n/e[1]
B3	*Lambda I*	Bruce Stewart/Colin Knapp	George Spenton Foster	20/10/66		b/wTR16
B4	*Level Seven*	J.B. Priestly/Mordecai Roshwald	Rudolph Cartier	27/10/66	29/4/67	n/e
B5	*Second Childhood*	Hugh Leonard	John Gorrie	10/11/66	6/5/67	n/e
B6	*The World in Silence*	Robert Gould/John Rankine	Naomi Capon	17/11/66		n/e
B7	*The Eye*	Stanley Miller/Henry Kuttner	Peter Sasdy	24/11/66		n/e
B8	*Tunnel under the World*	David Campton/Frederick Pohl	Alan Cooke	1/12/66		n/e
B9	*The Fastest Draw*	Julian Bond/Larry Eisenberg	Herbert Wise	8/12/66		n/e
B10	*Too Many Cooks*	Hugh Whitemore/Larry Eisenberg	John Gibson	15/12/66		n/e
B11	*Walk's End*	William Trevor	Ian Curteis	22/12/66		n/e
B12	*Satisfaction Guaranteed*	Hugh Leonard/Isaac Asimov	John Gorrie	29/12/66	22/4/67	n/e[2]
B13	*The Prophet*	Robert Muller/Isaac Asimov	Naomi Capon	1/1/67	20/5/67	n/e
C1	*Immortality Inc.*	Jack Pulman/Robert Sheckley	Terence Dudley	7/1/69		n/e
C2	*Liar!*	David Campton/Isaac Asimov	Gerald Blake	14/1/69		n/e[2]
C3	*The Last Lonely Man*	Jeremy Paul/John Brunner	Douglas Camfield	21/1/69		c625VT
C4	*Beach Head*	Robert Muller/Clifford Simak	James Cellan Jones	28/1/69	3/9/70	n/e
C5	*Something in the Cellar*	Donald Bull	Roger Jenkins	4/2/69		n/e
C6	*Random Quest*	Owen Holder/John Wyndham	Christopher Barry	11/2/69		n/e
C7	*The Naked Sun*	Robert Muller/Isaac Asimov	Rudolph Cartier	18/2/69		n/e
C8	*The Little Black Bag*	Julian Bond/C.M.Kornbluth	Eric Hills 25/2/69	10/9/70	n/e[3]	
C9	*1+1=1.5*	Brian Hayles	Michael Ferguson	4/3/69	13/8/70	n/e
C10	*The Fosters*	Michael Ashe	Philip Dudley	11/3/69	20/8/70	n/e
C11	*Target Generation*	Clive Exton/Clifford Simak	Roger Jenkins	18/3/69	19/9/70	n/e
C12	*The Yellow Pill*	Leon Griffiths/Rog Phillips	Michael Ferguson	25/3/69	27/8/70	n/e
C13	*Get off my Cloud*	David Climie/Peter Philips	Peter Cregeen	1/4/69	24/9/70	n/e
D1	*Taste of Evil*	John Wiles	Michael Ferguson	21/4/71	29/8/72	n/e
D2	*To Lay a Ghost*	Michael J.Bird	Ken Hannam	28/4/71	12/9/72	c625VT
D3	*This Body is Mine*	John Tully	Eric Hills	5/5/71		c625VT
D4	*Deathday*	Brian Hayles/Angus Hall	Raymond Menmuir	12/5/71		c625VT
D5	*The Sons & Daughters of Tomorrow*	Edward Boyd	Gerald Blake	19/5/71	8/8/72	n/e
D6	*Welcome Home*	Moris Farhi	Eric Hills	26/5/71		c625VT
D7	*The Last Witness*	Martin Worth	Michael Ferguson	2/6/71	22/8/72	n/e
D8	*The Man in my Head*	John Wiles	Peter Cregeen	9/6/71		c625VT
D9	*The Chopper*	Nigel Kneale	Peter Cregeen	16/6/71	5/9/72	n/e[4]
D10	*The Uninvited*	Michael J.Bird	Eric Hills	23/6/71	15/8/72	n/e
D11	*The Shattered Eye*	David T.Chantler	Peter Hammond	30/6/71		n/e[4]

KEY: b/wTR16 - black and white 16mm tele-recording; b/wTR35 - black and white 35mm tele-recording; c625VT - Colour 625-line PAL video tape; n/e - Does not exist in the BBC Archives.

1: Rumours persist that this episode exists in private hands.

2: Clips exist on unknown BBC documentaries[BBC1's TOWARDS TOMORROW 28/12/67 was about robots and included an Isaac Asimov interview, which may be the source of the *Satisfaction Guaranteed* clip].

3: Believed to be the source of a clip unearthed during research for *Thirty Years in the TARDIS*.

4: Although listed as existing in BBC records, these episode were sent rold in the 1970s and not returned.

REFERENCES: DWBs41, 126; *The Guardian*; *The Listener*; *Play for Today - The Evolution of Television Drama* (Irene Shubik, 1975); *Primetime 5*; *Radio Times*; *Time Screen 7*; *The Times*; *TV Zone 32*. I gratefully acknowledge the assistance given by the following people, without whose help this article would not have been possible: Anthony Brown, Jonathan Burt, Tony Darbyshire, John Molyneux, Jeff Salmon, Steve Smith, and Stephen James Walker.

STAR TREK DEEP SPACE NINE

2.3)Crossover 21st May 1994

TELEPLAY BY PETER ALLAN FIELDS AND MICHAEL PILLER; STORY BY PETER ALLAN FIELDS; DIRECTOR DAVID LIVINGSTON; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR GARY HUTZEL

The crossover is not from TNG, but with the original series - after a fashion. It seems James T. Kirk was not so clever in *Mirror Mirror*.

Bashir and Kira have been on a trip through the wormhole to oversee the opening of the hospital on New Bajor, the first colony in the Gamma Quadrant. The journey has been uneventful until they enter the wormhole on the way back. A bizarre malfunction is followed by feelings of dizziness, but they manage to reach the Alpha Quadrant and look for help from the space station - but DS9 is not there!

Sensors indicate the station is back orbiting Bajor and their Runabout is being overtaken by another vessel. Two armed Klingons beam aboard, but they become fearful and apologetic when they see Kira. They are escorted to the station, where they immediately meet a very hostile Garak, who is in charge of the Klingons for some reason. The station is also different - but the biggest shock is finding that the station is under the control of an officer called the Intendant, who looks just like Kira. In fact, she is Kira in this universe.

Here the space station is the centre of authority for the Bajoran sector of the Alliance. The Intendant is fascinated by her double but disdainfully dismisses Bashir as a "Terran" who is fit only to be sent below to the ore processing operation on the lower level. Odo is a brutal overseer in the operation and he looks forward to teaching Bashir a few lessons about the rules he must obey.

The Intendant seems pleased and friendly towards her unwilling guest, and far more knowledgeable about what has happened then is Major Kira. The Intendant asks if she recognizes the name of James Kirk, and is surprised when Kira says no. She explains that Kirk is one of the most famous names in the history of her culture - almost a century ago Kirk, a Terran starship captain, somehow managed to change places with another Captain Kirk in this parallel universe. While here Kirk met a Vulcan named Spock and had a profound effect upon him. After Kirk was restored to his own universe, Spock became, in time, Commander of the Terran Empire but preached peace and disarmament.

The Terrans were barbarians but had been a strong empire. After Spock's reforms were completed the Empire became weak and was no match for the Alliance, which had the joint force of the Cardassians and the Klingons. Bajor, which had suffered under Terran occupation for decades, gained independence and petitioned to join the Alliance. Terrans are now nothing more than slave labour. While Kira tries to absorb this strange tale the Intendant has one more bit of information to impart. To prevent any unwelcome interference there is now a protocol that the Intendant is supposed to follow should anyone else follow in Kirk's footsteps from the mirror universe. Anyone who comes from the other side is to be disposed of promptly.

Kira's twin is too enamoured of her mirror image to want to kill her, but she has no qualms about Bashir. The Major tries to find a way to save him. She manages to visit the ore processing area and speaks briefly to Bashir, who is more familiar with the history of Kirk's adventure. He recalls that the original journey to this universe involved a transporter accident. They decide to try to escape to a transporter pad at the first opportunity. O'Brien is a slave worker in this place, but one who knows enough to be called to help fix machinery. Bashir tries to get his help with the transporters but O'Brien thinks he is mad.

Kira is under observation but has some freedom to move about the station. She goes to Quark's in hope of finding some help, if she can trust anyone on this side. Quark knows who she is and agrees to help her get access to the transporters, but only for a price. Surprisingly, what he wants is the ability to send others over to her universe. This promising start is rudely interrupted when Garak arrives to arrest Quark. The Cardassian has been busy torturing a Terran who were caught escaping the station, and he has implicated Quark as the person who assists fleeing labourers.

Yet another familiar face confronts Kira when Ben Sisko arrives with his crew and takes over the bar. Sisko is a Terran who has a "special" relationship with the Intendant. He refuses to explain it other than to say he amuses her. In exchange he is allowed a ship and busies himself collecting "fees." His party in the bar comes to a halt when the Intendant orders him to report to her quarters. Kira is called there herself a short time later. Quark has told his captors about Kira's interest in the transporters. The Intendant knows that Kira thinks this is a way out, but she tells her that all transporters have been altered to prevent the kind of transfer that Kirk was able to use.

Garak takes pleasure in executing Quark, but he is plotting to eliminate the Intendant and wants to replace her with Kira - and will kill Bashir if she does not cooperate...

The peculiar nature of this episode makes the regular cast also the guest stars, as everyone except Dax has a mirror

universe double. Original series fans were rather upset that Kirk's effort to help reform the vicious Empire he encountered in *Mirror, Mirror* is portrayed as leading to the downfall of humanity. The plot of the recent TNG novel, *Dark Mirror* also portrayed Kirk's stratagem as ultimately failing while leaving the mirror universe aware of the existence of the other side - but there the Empire and its human leaders were still in charge and plotting how to expand their power.

Given the premise, the story just does not make the most of the opportunity. But viewers will not soon forget the sight of the "evil" Kira slinking around in a skin-tight leather outfit modelled after Catwoman. She also entertains guests while in the bath - which proved quite embarrassing for Nana Visitor, who absolutely refuses to do nude scenes. She finally agreed to the bath scene after personally gluing a covering on key portions of her anatomy, only to discover that the oils in the foaming bath were dissolving the glue.(7)

24)**The Collaborator** 28th May 1994

TELEPLAY BY GARY HOLLAND AND IRA STEVEN BEHR & ROBERT HEWITT WOLFE; STORY BY GARY HOLLAND; DIRECTOR CLIFF BOLE; MUSIC JAY CHATTAWAY; VISUAL EFFECTS SUPERVISOR GLENN NEUFELD

It is finally time to choose a new Kai, a post for which Vedek Bareil is widely considered the favourite. As he becomes more intimately involved with Kira he faces new opposition to his election.

Vedek Bareil is troubled by increasingly strange and foreboding visions of the future when he looks into the orb kept at his monastery, but, he remains the favourite to replace his mentor Kai Opaka now that she has been tragically lost in the Gamma Quadrant (Battle Lines). He seeks comfort by visiting his lover, Major Kira, for several days on DS9, although he tells her little about his doubts that he is fit to become the spiritual leader of Bajor. He does say he feels inadequate to replace Opaka, a leader without whom Bajor would never have survived the occupation.

His reluctance is put aside when they find Vedek Winn has also come to the station. Winn desperately wants to be Kai herself, and may have been involved in a plot to assassinate Bareil the last time she was on the space station (In the Hands of the Prophets), a fact forgotten by neither Kira nor Sisko. Odo has other problems on his hands. An uproar breaks out on the Promenade when a new arrival is recognized as Minister Kubis, a high Bajoran official during the Cardassian occupation. He had fled with the Cardassians rather than face charges as a collaborator, but now he wants to return to Bajor in his old age. Odo restores order by placing Kubis in protective custody.

Bareil has more disturbing visions. He keeps seeing a cleric he once knew - Prylar Bek - hanging from the railing in the Promenade. And he sees Kai Opaka, who tells him it is his destiny to walk in her path even though he says he is unworthy.

Odo scornfully recalls the old days with Kubis, who insists he really did nothing wrong during the time he was special liaison between the puppet government and the Cardassians. Kira reminds him that his signature condemned fellow Bajorans to almost certain death in the mines. His name is near the top of a list of collaborators forbidden to ever return home.

Vedek Winn's purpose on DS9 is revealed when she tries to make peace with Sisko, and wants to get him to make a joint appearance with her before the Vedek Assembly. She has apparently decided that she needs to repair her relationship with the Emissary of the Prophets if she would be Kai, but Sisko will not be tricked into endorsing any candidate, least of all Winn.

Major Kira is quite surprised and very angry when Odo later informs her that Vedek Winn has announced that she has granted sanctuary to Kubis and is about to take him to Bajor on board her ship. All that Odo can tell her is that Kubis asked to speak to Winn, who then consulted records about a cleric named Prylar Bek. Kira connects that name immediately to an infamous massacre of resistance fighters on Bajor during the occupation. Prylar Bek confessed to revealing the location of the group - which included Kai Opaka's son - then hung himself in the space station that was then Gul Dukat's headquarters.

When Kira orders Winn's ship held up in dock, Winn tells her that Kubis has agreed to reveal the name of the true traitor - Vedek Bareil. It is her duty to protect the spiritual life of Bajor and the unifying power of the Kai. Winn decides that Kira has been chosen by the Prophets to conduct a rigorous investigation into the charge. Knowing she will be more fair then Winn, Kira reluctantly agrees to investigate Kubis' claim that Bek was merely acting on orders from Bareil...

The on-and-off relationship between the tempestuous Major and the ever restrained Vedek is very much on in this episode, which picks up loose ends going back into the first season, when Opaka was improbably abandoned in the Gamma Quadrant and Louise Fletcher made the first of several appearances as the scheming Vedek Winn. Philip Anglim returns as the saintly Bareil, who suddenly does not seem to want the position everyone feels will be his.

Camille Saviola dusts off her pillbox hat to briefly appear as Opaka in visions. Bert Remsen is Kubis and Tom Villard is the mysterious Prylar Bek. The ending holds more then one surprise.(8)

25)**Tribunal** 11th June 1994

WRITTEN BY BILL DIAL; DIRECTOR AVERY BROOKS; MUSIC JAY CHATTAWAY; VISUAL EFFECTS SUPERVISOR GARY HUTZEL

A rare event is about to unfold on DS9 as Keiko O'Brien has actually talked her husband into taking a vacation. They are due to embark in a Runabout for a week at a resort planet - if she can actually get him out the door. The Chief is sure things will fall apart without him and keeps remembering one last piece of advice he needs to give someone.

Even on his way to the docking ring he pauses to talk to a visitor on the Promenade whom he recognizes as a former crewmate on the Rontledge. Given their service during the Cardassian war (The Wounded) he is surprised to learn that the man is not only out of Starfleet, but actually living on one of the former Federation colonies now in the Cardassian controlled region of the new demilitarized zone.

They finally get underway, with O'Brien still worrying if they are right to leave Molly behind with friends. Keiko has definite plans for just the two of them, but all thought of enjoyment is lost when their Runabout is intercepted in Federation space by Cardassians led by Gul Evek, who demands that they be allowed to search the ship. They arrest O'Brien but will not tell him what he is being charged with - which is standard behaviour in the Cardassian legal system. He is taken by force to Cardassia while Keiko is returned to DS9.

At the central prison he is "processed" under Cardassian rules of justice, which includes removal of a tooth for identification purposes. He is offered opportunities to confess, but still does not know what he is accused of when the Chief Archon informs him that he has been assigned Kovat, one of their greatest Public Conservators, for his trial.

On DS9, Keiko is both frightened and furious that Sisko has taken no immediate action. The Commander tries to comfort her by arguing that the Cardassians will not do anything rash for fear of destroying the new treaty. Given that they were willing to board a Starfleet Runabout in Federation space, she is not impressed by that argument. Her fears are only confirmed by Odo, who agrees that torture is a standard Cardassian interrogation technique.

Sisko contacts Mokbar, the Chief Archon, who refuses to allow him to speak to O'Brien or to learn the charges. Those will be revealed at the trial according to Cardassian rules of jurisprudence - under which the verdict has already been decided and his execution already scheduled for next week. Only his wife has a right to attend his trial, but Odo also claims the privilege under an old title conferred upon him during his years of working for Gul Dukat under the Cardassian occupation of Bajor.

Sisko is left to conduct his own investigation into O'Brien's activities on the station, trying to determine if the Chief's well known dislike for the Cardassians could have tempted him into some action against them.

O'Brien's meeting with his counsel, Kovat, is not encouraging. Kovat sees his role as one of preparing his client to accept the inevitable with good grace, and in the process making the populace feel better by seeing this criminal brought to contrition. The purpose of the trial is to demonstrate the futility of behaviour contrary to good order. As Kovat says, the people will see that on Cardassia all crimes are solved, all criminals are punished, all endings are happy.

Kira makes a disturbing discovery on DS9. Two dozen photon warheads are missing from the weapons locker under circumstances which appear to incriminate O'Brien. She reminds them that the Maquis recently stole a number of photon launchers which are useless without warheads. Sisko now assumes that the Cardassians found the weapons in the hold of the Runabout...

This extensive foray into the Cardassian legal system makes clear what has been suggested before - that the writers have modelled it after the heyday of Stalinist "show trials." Other bits of Cardassian history also fit in - the idea that people were starving before the military imposed order and discipline, that service to the state which has made Cardassia great is the highest good, and that the justice system is dedicated to producing moral lessons for the populace predicated on the assumption that the state would never accuse an innocent person.

Rosalind Chao makes one of her infrequent appearances as Keiko. Her effective performances cannot overcome the feeling that these two are a very mismatched couple. It is impossible to believe that they are passionately devoted to one another. Veteran stage actor Fritz Weaver is the befuddled Kovat, horrified at the idea of winning a case. Caroline Lagerfelt is the Chief Archon, who swings the heavy gavel seemingly favoured by both Cardassian and Klingon courts. John Beck is O'Brien's old crewmate. Richard Poe returns as Gul Evek, Cardassian liaison for the zone.(6)

26)**The Jem'Hadar** 18th June 1994

WRITTEN BY IRA STEVEN BEHR; DIRECTOR KIM FRIEDMAN; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR GLENN NEUFELD

After a full season of building up the idea of the mysterious Dominion as the great power of the Gamma Quadrant, they are finally here - big, ugly and nasty.

Commander Sisko thinks he has found a great way to spend some time with his son Jake - he has offered to take the boy on a trip to the Gamma Quadrant to allow him to submit a planetary survey as his school science project.

Kira sees no problem with his proposed absence although she is quite busy preparing for the return of the Starfleet vessel Odyssey from its patrol duties along the Cardassian border. Dax is not looking forward to seeing Captain Kehoe again - each finds the other to be extremely arrogant. In fact, the only thing disturbing Sisko's proposed idyll is Jake's request that Nog, his Ferengi friend, be allowed to go along. Nog will fail in school unless he gets a very good grade on the science project and Jake asked Mrs. O'Brien to let them work together.

Nog's uncle Quark is quite interested to learn that. He wants an opportunity to talk to Sisko about his refusal to allow him to sell merchandise over the station's monitors. Claiming that Nog's father does not trust his son to the care of humans, Quark shows up at the Runabout and insists upon going along on the trip. To refuse would prove Rom is right to think all humans look down on Ferengis, he says.

Sisko gives in and they find their way through the wormhole to a lush planet which seems similar to Earth during the Devonian period - it abounds in vegetation but has no significant animal life. Sisko and Jake find the place a virtual garden of Eden. Quark sees only exploitable resources and an annoying rash caused by an over-exposure to "nature". Worse yet, when he finally tries to cajole Sisko into letting him sell "Vulcan IDIC pins" and other "collectibles" over the monitors, he is turned down flatly.

The two boys are actually doing a good job of the survey and Nog becomes embarrassed that his uncle is complaining constantly about roughing it in the woods and is totally inept at camping. When Quark accidentally sets himself on fire, Nog runs off into the woods with Jake in pursuit. Quark lectures Sisko on how intolerant Federation types are of people who do not remind them of themselves. Their argument is interrupted by a new arrival - a woman bursts into their camp and sends Sisko flying by telekinetic force.

She thinks they are with the fem 'Hadar and she has to be convinced that they have no idea what she is talking about. If they are telling the truth, then they had better run too, she tells them. But it is already too late for that - her pursuers have arrived and make all three of them prisoners. Nog and Jake return to an empty camp and try to follow the bootprints they find leading off into the woods.

The adults find themselves imprisoned together behind some type of force field in a cave. The alien woman has been outfitted with a collar that suppresses her mental powers to prevent escape. Her name is Eris and the fem 'Hadar are the most feared soldiers of the Dominion. She is surprised that they have never heard of them. They explain that they are from the other side of the wormhole and Quark mentions that the Ferengi have been trying to open trade negotiations with the Dominion for nearly a year.

Eris warns him that negotiating with the Dominion can be dangerous. If they find something they want they will take it either by negotiation or by force. Her home world was offered membership in the Dominion because it was thought that their psychic powers could be useful. When the offer was refused, the fem 'Hadar were sent in to seize the planet and punish resisters. Eris was off world at the time but her mother was an outspoken opponent of the Dominion and she is being pursued as a lesson to others.

Their captors seem supremely confident and arrogant, brushing aside the fact that they are detaining a Federation officer. Sisko is told that "The Founders" do not want him released. They are also told that the Dominion will no longer standby and allow ships from the other side of the anomaly to violate their territory. Sisko hopes that over confidence may make their guards careless.

Unknown to Sisko, this same message to stay out of the Gamma Quadrant, and the news that he has been "indefinitely detained," is delivered to DS9...along with proof that the fem'Hadar have destroyed the New Bajor colony.

Starfleet orders the Odyssey to go retrieve Sisko and the DS9 staff are determined to play a part in any expedition through the wormhole, although Captain Kehoe believes only Kira and O'Brien are qualified to go...

Well, we have only hints at the nature of the Dominion, which seems to be some sort of ruthless agglomeration of powerful alien races rather than just one. The Jem'Hadar appear to be the Gurkas of this union, the strong arm of intimidation when other techniques are inappropriate. Their makeup recalls the look of Louis Gossett's character in *Enemy Mine* - but more frog then reptile. They seem to have personal cloaking devices and are ready to sacrifice themselves in battle to prove a point.

The suggestion is already being made that the mysterious Founders may eventually prove to be Odo's people. It is also known that the first story of season-three will be a two parter that involves the Jem'Hadar & puts Dax and O'Brien in jeopardy. Enhanced weapons capability is also likely now the Jem'Hadar have destroyed a Galaxy class starship.

Quark's desire to hawk "collectibles" over the station monitors is surely a slap at QVC cable shopping network's STAR TREK shows which purvey such goodies to a national audience several times a month now. That is what comes of paying actors and producers to guest on the shows rather than the writers.

Molly Hagan has the major guest role as Eris. Alan Oppenheimer is Captain Kehoe of the Odyssey and Cress Williams is a Jem'Hadar who is really disappointed not to get to fight a Klingon.(8)

Kathleen Tosh

See you in Court!

With the withdrawal of Virgin's *Avengers Programme Guide*, the age of innocence may be over for fandom. *Martin Day* discusses his fears...

ONE TENDS to think of the libel laws in terms of the rich and famous, of EASTENDERS actresses taking a tabloid paper to court. But the fact of the matter is that it is something that any of us who have pretensions to be writers or editors need a detailed and workable knowledge of.

I must begin this piece by stating that I was not the source of the information that was printed in DWB127, and, to be honest, I don't really want to go into specifics regarding *The Avengers Programme Guide*, written by Paul Cornell, Keith Topping and myself. (What's that wonderful phrase in the Bible about a dog returning vomit? You get the idea.) I will only state that the book being withdrawn wasn't just emotionally painful, coming as it did close to the death of my mother-in-law, but also financially damaging. My wife and I were blessed by the birth of our first child in April, which inevitably led to increased pressures on our finances. Since I started writing full-time about three years ago there has never been a period as depressing as that that surrounded the publication and withdrawal of the AVENGERS book.

I DON'T CARE HOW MANY EPISODES THE CHARACTER APPEARS IN. YOU CAN'T SAY THAT ABOUT ROBERT MAXWELL!
EPISODE GUIDE
LIBELLOUS SUBSTANCE

The simple truth is that we were reasonably ignorant of the nature of British libel laws. I must stress that I do not actually believe our book was libellous, and Virgin backed more than we could have reasonably expected. However, whilst there were mitigating factors in the book's creation and in its 'fall from grace', ultimately the responsibility was ours. We slipped into writing contentious material, despite the fact that any standard publishing deal features a clause such as the following: *"All statements purporting to be facts are true. The work shall not be libellous, obscene, blasphemous, defamatory or inaccurate, will not infringe any existing copyright or licences of any third party..."*

Since the AVENGERS debacle, I've taken the time to look into the libel laws, something I probably should have done some time ago. I'm no legal expert, but it seems to me that the legislation has implications for anyone who writes articles or edits even the smallest fanzine. Libel is, basically, the written defamation of the character of a living person. Spoken defamation is slander, which rarely reaches the courts (and, when it does, damages are usually derisory: witness the £69 awarded in the recent 'VD slander' case). 'Published' is defined as the communication of information to someone other than the plaintiff, which technically means that someone can be accused of libel the moment a contentious manuscript hits the editor's desk. (Of course, any damages issuing from such a case would not compare to publication in the usual sense of the word.)

Defamation is more difficult to define, especially when criticism (in the sense of subjective assessment of quality) is at the heart of much writing on the media. The distinction is that what one writes should not damage a person's reputation, or expose him or her to hatred, ridicule or contempt within 'society'. Notice that at no point has the area of 'truth' been mentioned. Of course, if you accuse X of being a liar, and can prove it, you are probably safe from libel. But think for a moment what this means. It's not a question of isolating a single incident, related to you by someone else, and then using this as 'evidence' to criticise that person. (After all, few of us can say that they never, at least on occasions, lie.) You would have to have actual proof of an unusually high number of instances. You must show that the person is a (consistent) liar, not just that he or she occasionally tells half-truths.

It is not necessary to imply that the plaintiff is at fault. You can say that X is insane without apportioning 'blame', but the statement could still be considered defamatory. For a passage to be defamatory, it must refer (of course) to a person. However, the changing of someone's name might not be enough to absolve you of the charge of libel. The use of nicknames, or certain mentioned physical characteristics, would still clearly indicate the precise person intended. The 'test' for this area of libel is reasonably simple. If the 'audience' knows who you are talking about, and the accompanying matter is defamatory, then you have opened yourself up to charges of libel. It's no use talking about "a certain red-haired documentary director" if your readers will know exactly who you're talking about. (Incidentally, neither is it necessarily a defence against libel to use the word "allegedly". Just look at the legal fees paid out by *Private Eye* and HAVE I GOT NEWS FOR YOU.)

Finally, the person has to be alive. Even this isn't as straight-forward as it seems. You couldn't, for instance, say that Fred Bloggs (deceased) came from a family of actors known for their deviant sexual exploits, as you would be libelling any living descendants of Bloggs.

Only particularly strange individuals actually set out to libel someone. As with our book on THE AVENGERS, one tends to stumble into contentious areas, perhaps trying to find something new or unusual with which to tempt the potential reader to buy your book or magazine. In which case, what defences are there?

As I hinted, you have to be able to absolutely prove something is true if you wish to take that line of defence. It is not enough, for example, to pass the buck to your sources. You can't even say "According to The *Daily Telegraph*, Smith is a drunken, boorish slob". All you are doing is repeating someone else's potential libel. This is perhaps the most surprising thing about the libel law, and its consequences are wide-reaching. But think about it from the plaintiff's point of view. You can't be expected to keep a track on what's being said about you in every single magazine and newspaper. If a (false) story about you appeared in an obscure little magazine which you never read, you would feel quite aggrieved if the libel laws did not allow you to press compensation when the paper that your friends read reprinted the story without checking its accuracy.

Although the law makes a good deal of logical sense, ramifications are far-fetched. The editor of a small fanzine who prints a 'juicy' interview with some star might be guilty of libel unless he or she checks what is said is true. Furthermore, a large circulation TV magazine, that prints a quote from the interview, mi guilty of breaking the libel laws, despite attribution to the smaller fanzine. It is, of course, the nature of things that it is the larger circulation magazines or newspapers that are most at risk of being taken to court. However, the flip-side of that statement is that you might not be safe even if you draw your information from a respectable source like *The Times*.

The only other defences are 'fair comment' (again, tortuous to define: you would basically have to prove that what you are saying is opinion rather than claimed fact), and 'innocence'. The latter would require you to prove that you only libelled a person by accident. For example, if in a novel you have a Dr Blank, who abuses small children, and you make checks with the British Medical Association and the General Medical Council to ensure that such a doctor does not exist, it would be difficult for the real Dr Blank to sue if he qualified after your enquiries. In such a case you could claim that you made all reasonable attempts to ensure that there wasn't a Blank.

You will note that throughout this example, stress has been on you (the writer or editor) proving your innocence rather than on the plaintiff disproving your potential libel.

What does all this mean for us struggling writers and fanzine editors? Put simply, we perhaps ought to be careful than we've been in the past. Knowing what I do now, I cringe when I think of the deliberately and unashamedly defamatory material I've seen in some fanzines over the years. The fact that you only produce a newssheet read by thirty people is unlikely to be a defence (although, of course, any damages that issued from a successful case would probably be quite small): witness McDonald's determination to take to court two protesters who were distributing leaflets.

If all the above is true - and I must stress again that I am no legal expert, and that what I've written is merely my interpretation of what I believe the law to be — then why aren't fanzines continually getting hauled through the courts? For that matter, how do so many books seem to get away with quite 'iffy' material?

Simply put, it's usually too much trouble (and too expensive) to sue. (And that, I suspect, is why fanzines have been allowed to get away with so much.) In general it's easier to, say, settle out of court, or ask a publisher to change a second edition of a book. As the Gillian Taylforth case showed, not only is the plaintiff not guaranteed success, but he or she runs the risk of actually 'broadcasting' the potential libel further. But none of us can bank on this, and publishers and editors will always (rightly) err on the side of caution. Despite the bitter depression of the aborted AVENGERS book, then, at least some learning has taken place. I pass on these thoughts and warnings to anyone who writes for even the smallest fanzine and to anyone with any involvement in the media. Having said that, there are certain passages in the AVENGERS book that I would never have dropped.

But, if I could go back in a time machine, I'd make sure that they were phrased differently.

References: An Author's Guide to Publishing, Michael Hale, 1982.
Writers' & Artists' Yearbook, A&C Black, 1994.
The Defamation Act, 1952; The Libel Acts, 1843 and 1845.

DWB 1993 READERS SURVEY FLASH RESULTS

Note: Percentages may not not add up to 100%, as some respondants did not answer every question. Results in approval questions range from +100% to -100%: overall disapproval would be negative, though thankfully these are few and far between...

How often do you read DWB?

Every month	94%
Regularly	5%
Occasionally	0%

How do you obtain DWB?

Subscription	66%
Shop	31%
Other	2%

How many people read your copy?

*75 readers said they were the only person to read their copy; another 56 provided 82 more readers between them. Applying the relevant average to DWB's circulation, this suggests our current **readership** is around 9000.*

When did you start reading DWB?

How did you discover DWB?

Specialist shop	41%
CT advert	13%
Friend or Local Group	7%
Convention	4%
Doctor Who Magazine	3%
Newsagent	3%
Fanzine Advert	2%
Comic Mart	2%
Mail order	1%
MOMI, Ultimate Adventure, Longleat	1%

Do you favour DWB's more forthright and opinionated stance?

Yes	87%
No	7%

Do the views raised in DWB generally reflect your own?

Yes	67%
No	16%

Which other magazines do you read?

Doctor Who Magazine	82%
TV Zone	51%
Doctor Who Classic Comics	46%
Skaro	36%
The Frame	34%
In Vision	33%
Starburst	19%
Time Screen	19%
Radio Times	16%
CT (DWAS member)	16%
Empire	10%
Q	5%
Premiere, NME	4%
Record Collector, Select	3%
Private Eye, Vox, Century 21, Red Dwarf Smegazine, Matrix, Sight and Sound, Melody Maker, Viz, When Saturday Comes	2%
Epilog, What Video, Filmfax, Time Out, TV Quick, Fortean Times, Amiga Format	1%

Where would you place DWB in order of preference?

1st	55%
2nd	18%
3rd	7%
Last	1%

How often do you read The New Adventures?

Every month	31%
Often	9%
Sometimes	23%
Never	36%

Are you intending to try The Missing Adventures?

Yes	74%
No	22%

Do you buy BBC (etc.) videos?

Yes	56%
Sometimes	36%
Never	5%

Do DWB reviews influence your purchases?

Yes	19%
No	78%

How would you rate (percentage)...

Planet of the Daleks	55.2%
Dimensions in Time	19.1%
Thirty Years in the TARDIS	76.4%

Sample size here was only 140 - approximately a quarter of that for the main DOCTOR WHO survey in DWB 121. Dimensions in Time would have taken Time and the Rani's place as the least popular DOCTOR WHO story ever made if included in that survey (highly unlikely), while Planet of the Daleks would slip 20 places, from 101 to 121 with a rating of 55.2% instead of 61.1% before its repeat...

Is DWB value for money?

Yes	87%
No	3%

Would you be willing to pay more for...

More pages	+54%
More colour	+22%
Neither	+45%

Issues have tended to be 'themed' this year. Do you approve of this?

Approve	+19%

13 issues of DWB will now be published a year instead of 12. Are you in favour of this?

Approve	+61%

How would you rate DWB's news coverage (as a percentage)?

Average:	+90%

Has DWB improved or deteriorated in 1993?

Improved	+52%

Which sections of DWB are most useful to you?

News	+88%
Programme features	+65%
Interviews	+64%
Merchandise reviews	+59%
Programme reviews	+59%
Programme previews	+58%
Letters	+56%
Episode guides	+49%
Visual content	+49%
Surveys	+42%

Are you interested in telefantasy in general?

Yes	95%
No	2%

Do you want more or less non-Who content? More Non-Who 60%

A vote for more non-Who content, underlining how fandom's horizons have broadened along with those of the magazine, but only a marginal one.

Which types of telefantasy series are you most interested in?

BBC	77%
ITV	60%
US	3%
Fifties	24%
Sixties	66%
Seventies	71%
Eighties	58%
One-offs	53%
Anthologies	51%
Children's	31%
Vintage	61%
Current	52%
Obscure	36%
Wellknown	55%

Particular series (listed on form):

	P:
DOCTOR WHO	240
BLAKE'S 7	142
THE AVENGERS	119
QUATERMASS	115
THE PRISONER	106
SAPPHIRE AND STEEL	101
RED DWARF	89
DOOMWATCH	87
SURVIVORS	84
ADAM ADAMANT LIVES!	86
TIMESLIP	54
STAR TREK	(42)
All	*45*
Original	*30*
NEXT GENERATION	52
DEEP SPACE NINE	*27*
VOYAGER	*2*
Dislike all	*36*
THE TOMORROW PEOPLE	33
STAR COPS	33
ACE OF WANDS	23
ROBIN OF SHERWOOD	15
QUANTUM LEAP	13
TWIN PEAKS	-19
V	-24
Gerry Anderson series	(-27)
All	*10*
Early series	*2*
SUPERCAR	2
FIREBALL XL5	*5*
STINGRAY	*4*
THUNDERBIRDS	*16*
CAPTAIN SCARLET	*16*
JOE 90	*3*
SECRET SERVICE	*4*
UFO	*27*
SPACE 1999	*15*
SPACE POLICE	1
Dislike all	-47
Irwin Allen series	(-56)
All	*8*
LOST IN SPACE	*5*
VOYAGE TO THE BOTTOM...	*6*
TIME TUNNEL	*9*
LAND OF THE GIANTS	*3*
Dislike all	*70*

Particular series (not listed on form):

RANDALL AND HOPKIRK DECEASED	14
THE CHAMPIONS	9
PLANET OF THE APES	7
THE TWILIGHT ZONE	6
THE OMEGA FACTOR	5
THE TRIPODS, BABYLON 5	4
THE X FILES, BOX OF DELIGHTS, PATHFINDERS, THE OUTER LIMITS, THE HITCH HIKER'S GUIDE TO THE GALAXY, BATMAN	3
THE MAN FROM UNCLE, OUT OF THE UNKNOWN, THE GEORGIAN HOUSE, DAY OF THE TRIFFIDS, THE NIGHTMARE MAN, KOLCHAK: THE NIGHT STALKER, INTO THE LABYRINTH, THE WILD WILD WEST, SPACE PATROL, CHILDREN OF THE STONES, GHOST STORIES FOR CHRISTMAS, FANTASTIC JOURNEY, SEAQUEST DSV, THE ONE GAME, STREET HAWK, ALIEN NATION, VIRTUAL MURDER	2
DEPARTMENT S, MOONBASE 3, THE CLANGERS, ARTHUR OF THE BRITONS, SKY, OBJECT Z, ZOKKO, THE STONE TAPE, LOIS AND CLARK, 1990, BEASTS, TALES FROM THE CRYPT, ALFRED HITCHCOCK PRESENTS, DOMINICK HYDE, WAR OF THE WORLDS, THE INVADERS, SPIDERMAN, HAMMER HOUSE OF HORROR, MAN FROM ATLANTIS, ALIENS IN THE FAMILY, RAVEN, KING OF THE CASTLE, RENTAGHOST, CHIMERA, EDGE OF DARKNESS, KUNG FU, MOONLIGHTING, UNDERMIND, THE GIRL FROM TOMORROW, COUNTERSTRIKE, THE CHANGES, FLASH GORDON, KNIGHT RIDER, ANDROMEDA BREAKTHROUGH, THE FLASH, THE DARK SIDE OF THE SUN, BUCK ROGERS, LOGAN'S RUN, BATMAN - the animated series	1

With readers' memories of series listed on the form prompted by that very listing, it seems unfair to combine the two lists, particularly as few people went out of their way to mention dislike of unlisted series, while may took the time to show their distaste for all American series on the list.

How would you rate the DWB Compendium? 85%

• ***These results** have been utilised in the new-look 'DreamWatch', which goes on sale in mid-September...*

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9/10 Amanda Murray, DWB

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LAY ON A JEEP, MAN! and get issue 52: Available **August 6th** from **ALAN MORTON, 86 BUSBY ROAD, CARMUNNOCK, GLASGOW, G76 9BJ**

Rescue for the Roaming Travellers

The Rescue/The Romans
BBC Video £16.99 August 1st

©BBC Video

IF I WAS asked to pick a Hartnell era DOCTOR WHO for release on video I would probably choose *The Ark*, *The Sensorites* or *The Keys of Marinus*. Certainly, one of the last I'd have chosen would have been *The Romans*. It's not that I didn't enjoy this story when it was first transmitted, but more because I suspect that there are other Hartnell adventures which would appeal more to the everyday fan.

I've been told that the BBC intend to closely monitor this release's success before planning other Hartnell stories for video. If this is the case then I fear that it will be a long time before another black and white story makes it to video. The casual fan would be far more likely to fork out £11.99 for something like *The Ark* than £16.99 for a double pack. I hope I'm wrong though, as I'd dearly love this release to be the most popular of the year, but I have my doubts.

I wondered for a long time why they chose this double-pack, and then realised that after the success of *The Sontaran Experiment/Genesis of the Daleks* (and hopefully *The Visitation/Black Orchid*) they would feel that another two-in-one combination might do just as well. Certainly this release is very much in the mould of the original programme. Two ongoing instalments from the days when DOCTOR WHO was described as "an adventure in space and time." Here we have an adventure in space...*The Rescue* and an adventure in time...*The Romans*. The former has a science fiction setting...the planet Dido, complete with alien monster. The latter has no obvious science-fiction trappings. The four travellers simply become involved in Roman history. There are no aliens in ancient Rome — just some exciting adventures for the Doctor and his friends. And unlike *Black Orchid* there is no 'double', although the Doctor does resemble the lyre-player Maximus Petullian.

The one thing that the two adventures do have in common is that the four travellers get quite a lot to do. One of the things that first attracted me to the series was the four travellers. I *liked* the Doctor, Ian, Barbara and Susan. They were real people to me. I cared about what happened to them, in a way that I haven't for some of the subsequent TARDIS crews. I wanted Ian and Barbara to get home and the Doctor to find what he was seeking. For me that first crew was the best. In this tape, of course, there is no Susan, and *The Rescue* is just a vehicle to introduce her replacement, Vicki, but while I must confess to rather missing Susan, I still liked Vicki, and was sad when she chose to stay with Troilus in ancient Troy.

These two stories show the companions in different pairings. For a time in *The Rescue* we see Ian and Barbara together, then Barbara and Vicki, then Ian and the Doctor and then the Doctor and Vicki. In *The Romans* we are shown first Barbara and Vicki and then Barbara and Ian and the Doctor and Vicki. This was one of the strengths of the early days — different stories featured different pairings. And the companions weren't always the same with each other as they were with the Doctor.

The strength of both stories lies in the character interactions. There are some lovely character touches in both tales which flesh out these early TARDIS travellers in a way that sadly wasn't continued as the series unfolded. My own favourite comes as the Doctor investigates Bennett's room. He can overhear Vicki's conversation with the two teachers and soon realises that she has taken to him. He is absolutely delighted. And then the joke about the fridge in *The Romans* is another nice human touch. Both stories contain a lot of humour, in fact, but this is never forced, and is never silly. It arises naturally from the action.

The Doctor's puns while convincing Nero to set fire to Rome are perhaps a little over the top, but they are really quite in keeping with his character. Here is a truly multi-faceted Doctor. The range of emotions that he shows in these six episodes is quite large. At times he is sad, at other times joyful, then worried, then angry, then supercilious, aggressive, gentle... What I have always liked about the first Doctor is that in many ways he behaved like a child, and yet at other times he behaved liked a genius. He is a very fallible Doctor...he likes people to *think* that he is clever. He craves attention and praise, and is certainly far removed from the know-it-all Doctor of the seventh incarnation.

What does surprise on rewatching these two stories is that in both the Doctor has a fight — in *The Rescue* with Bennett; and in *The Romans* with the assassin. While his own skills triumph over the latter, the Doctor manages to survive the former encounter only because two Didonians arrive and rescue him in the nick of time. Perhaps the title refers as much to this rescue as to Vicki's!

© BBC Video

While the Doctor is a fascinating character in both these stories, so too is Barbara. Whenever Janet Fielding complains about the role of the female companion in DOCTOR WHO I always wonder whether she's seen the first two seasons of the programme. Barbara is a character who can stand up for herself. She's a caring person, which itself saves her when her concern over a fellow slave brings her to the attention of Tavius. What's particularly interesting though is that Barbara doesn't seem at all grateful to be rescued by the slave-buyer — as far as she is concerned the whole notion of slavery is wrong, and she is not about to thank someone who buys slaves for a living even when his action rescues her from a difficult situation. Barbara is also a very sexual character, often lusted after by some of the guest characters. Remember Vasor in *The Smugs of Terror*, who almost raped her? In *The Romans* Barbara is chased again, this time by Nero, and while the scenes of Nero chasing after her are fairly comic (particularly as Derek Francis was a family friend), it is hardly the sort of thing one would expect to see in a programme suitable for youngsters.

So that's the sex, what about the violence? Nero, while comic, is not above killing. He causes one of his slaves to die by forcing him to drink from the poisoned chalice, and in a particularly nasty moment sticks his sword through the heart of one of his guards...having first convinced the viewer that it is Barbara he is about to kill. The scenes with Locusta are unnerving, and an interesting moral point is made when the supplier of poison maintains that she has nothing to do with the deaths of the victims. After all, she is only supplying a service. Perhaps the same sort of argument that a hangman would have used in 1964.

At times *The Romans* resembles farce, in that the Doctor keeps on *just* missing Barbara and things are obviously contrived to ensure this occurs. But I wasn't aware of that aspect of the script when I first watched it all those years ago — instead I thought it interesting that the Doctor and Vicki had their adventures and Ian and Barbara had theirs without them knowing or meeting up. A clever idea, and one very different to what had gone before.

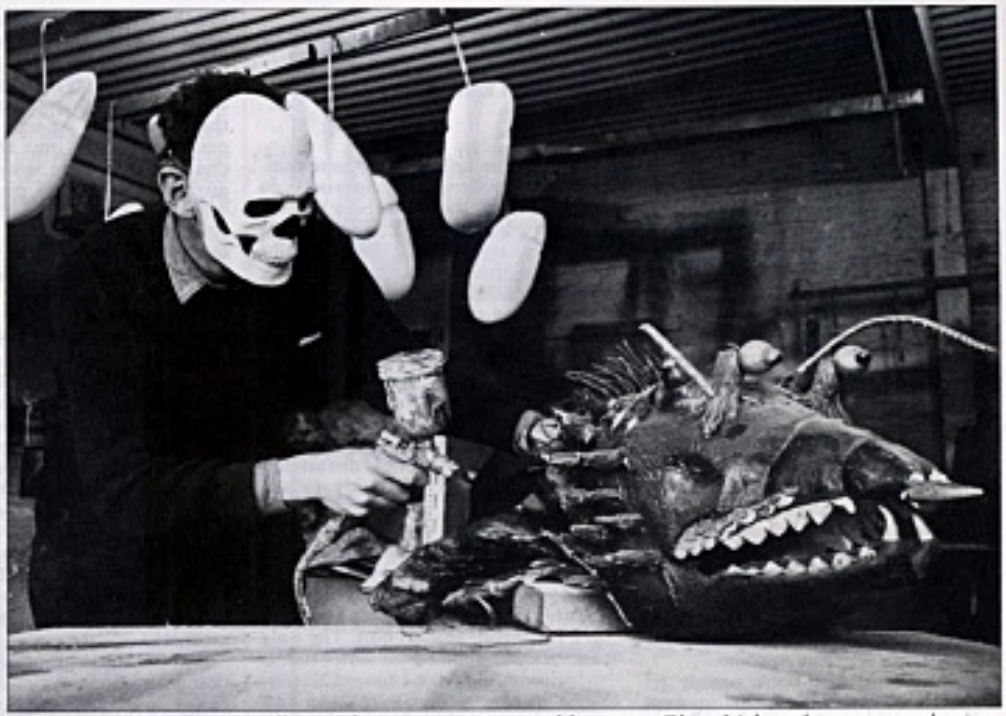
One of the problems with both these stories though is that the fans who buy them now will, more likely than not, already know what is going to happen. *The Ark*, for me, remains one of the greatest stories in the DOCTOR WHO canon, but had I known that in part three the travellers would return to the future of the Ark then it would have spoiled quite a lot of the excitement. I certainly didn't realise that Koquillion and Bennett were one and the same when I first saw *The Rescue*, but I wonder how many fans will know that before watching these episodes today? Incidentally, it seems rather odd when you think

about it that Ian and Barbara didn't realise that Koquillion was a man-in-a-mask, and having that idea in the show does take away some of the 'suspension of disbelief' necessary when watching other stories. To me Koquillion looks as convincing as a Nimon — and yet he's a man in a mask and they aren't!

But the real pleasure of these six episodes is not dependent on whether or not you know the stories well. The real joy comes in watching the acting and in picking up on the relationships between the travellers. The humour too is a bonus. For me, it is the conviction with which the leads play their parts that help to make these episodes so much more magical and enjoyable than the bulk of the colour adventures. One wonders just how much better they could have been if the technology of1989 had been available in 1965. There are some features of these episodes that are particularly noteworthy. There are two literal cliff-hangers in *The Rescue* that came decades before that in *Dragonfire*. *The Romans* is a story that takes place over many weeks. The travellers have been in their villa for some time before the story opens — it wasn't the case in these days that an adventure was over in two hours. And the final revelation about Tavius is very poignant.

There are a few moments in each story that are, shall I say, less good. The lions in the arena are obviously stock footage of lions in zoos, and could have been handled rather better. Barbara's fall from the cliff could also have been more convincingly done, though this probably would have involved location shooting which was not readily available. But these are minor quibbles, as is the larger one that the travellers can understand all the Roman characters, who seem to be speaking English — and yet at times they speak Latin as well. But then this problem with languages, alien or otherwise, is such a minefield that it is probably best not to mention it at all.

The novelisations of both these stories are somewhat unusual. *The Rescue*, as penned by Ian Marter, contains a lot of new material, most notably a tragic epilogue. I remember sitting with Ian at a PanoptiCon as he watched the first part of *The Rescue* in preparation for writing his novel, as he kept on commenting how good William Hartnell was. *The Romans*, on the other hand, is a book that dares to be different, something which I don't really mind as we have the original episodes to view at our leisure.



The Sand Beast under construction in 1964 © Haldon Dentith

There is much to like in both these stories. I could watch them again and again, which I couldn't really say of many of the adventures of the late eighties. I can only hope that those who don't much like the black and white era of the show will give it another chance with this release. It might not change your mind, but it will show you that Doctor Who as a format is very versatile indeed. A huge gap separates *The Romans* from *Ghost Light*. A larger one, I would venture than would separate *Ghost Light* and any new production from Amblin....

While I still think this a strange release, it does mean that everyone can have access to every episode from *The Dalek Invasion of Earth* through to the end of *The Web Planet*. Eighteen episodes of what was arguably (in ratings terms) one of the most popular periods of the programme. But we must also remember that it was never intended to be viewed with a critical eye some thirty years later. The fact that these episodes are so enjoyable nonetheless bears witness to the fact that this was a very special programme even in 1965. (9)

Ian McLachlan

Whatever Happened to Susan?

Radio Four, 10.00am Saturday 9th July

THIS WAS the fifth instalment of a series by Adrian Mourby speculating on what might have happened to some of the great characters of children's literature. This is not a new idea, and I remember a similar series in the 1970s on ITV. But how could I resist a programme about what might have happened to one of my childhood heroines? I remember being in love with Susan and being quite upset when she left the show. I even watched the News following *Flashpoint* to see if her departure would be mentioned. It was to be many years before such events became newsworthy, as the fourth Doctor gave way to the fifth.

After listening to the programme live (no mean feat as I'm not usually up that early on a Saturday morning) I was left with a feeling of disappointment. I felt that it had been a wasted opportunity. Some parts of it I must admit I enjoyed. Some parts were even clever and amusing. But other sections were really quite dreadful. I had been quite disappointed to learn that Carole Ann Ford and William Russell were not involved in this project. Now I'm glad it was recast — had the original actors returned to their roles some fans might have declared this to be canonical Who.

It was interesting to see Susan classed as a great of children's literature alongside Billy Bunter and the rest, but I would have preferred it if the story of the older Susan had been written by someone with a greater knowledge of the series. And that was the main problem. Who was it aimed at? At the general audience who have some knowledge of Doctor Who? If so, then it was overladen with continuity references. And if it was aimed at the fans, there were too many silly continuity mistakes. Reference is made to many of the adventures that the four travellers enjoyed together. But mention is also made of the Menoptera, Mechanus and the Crusades — incidents that occurred after Susan departed the TARDIS. But the worst continuity error demolishes much of the story. It's mentioned that Ian and Barbara returned to earth at the moment they left, incurring 'Time Amnesia' as a result, yet as *The Chase* makes clear they came home in 1965, not 1963. They had been missed at school.

There's also the little matter of *Remembrance of the Daleks*, which had some impact upon Coal Hill School during their absence. The whole point of Susan changing education so that the Earth people would be saved from the Daleks is somewhat sabotaged by a Dalek visit to Earth in 1963. And that the Thal at the EEC played by Andrew Sachs (one of the funniest and more effective parts of the play with his comments on his androgenous race) was not Alydon but Temmosus, the leader gunned down in *The Daleks*, was another confusing and unnecessary 'slip'.

At times I felt that this broadcast was trying to be too clever for its own good. But there were some nice touches. Susan was definitely the Doctor's granddaughter. He wasn't quite a Time Lord. Susan's parents were mentioned. I liked the way that Susan kept on about the Doctor taking her away so that she missed her "mock 0 level" examinations. I also found it clever that Susan tried to prove her fantastic story by showing off her artifacts, only to end up in approved school when the British Museum claimed they had been stolen from them.

At times the programme was a definite send-up, full of moments that wouldn't have been out of place amongst the off-the-wall ideas of the seventeenth season. Was it in order to impress all the lovely girls who journeyed in the TARDIS that the Doctor kept on getting younger, Susan wondered? Some of the humour was distinctly adult and yet it was broadcast at 10 o'clock in the morning. On radio, there is no watershed...

My greatest objection was the portrayal of Barbara Wright as a drugged-out drunkard. Of all the companions the Doctor travelled with, I always felt that she was the most together. I could imagine Victoria going a little loopy in old age, but Barbara Wright...? Strangely enough she was played by June Barrie, David Whitaker's wife at the time he worked on the first season, while Ian, now headmaster of Coal Hill School, was played by James Grout, once headmaster to Peter Davison's naive teacher in King Street Junior...

The broadcast was presented as a programme about this girl who had claimed to be a time traveller back in 1964-5. What happened to her? Filled with a series of interviews with Susan, Ian Chesterton, Barbara Wright, Jo Grant/Jones and many others, it attempted to shed light on this strange person who'd become EC Commissioner for Education. It was an unusual slant on Doctor Who that in many ways was no worse than *Dimensions in Time*. But is this to be Doctor Who's only future? A collection of parodies of itself? Is Doctor Who now only good for a laugh? Recently we have learnt that there *is* to be another Doctor Who radio serial from the pen of Barry Letts. Good. There are each month at least two new novels, a new video, at least two magazines and other merchandise released. What other TV programme in the world generates this much stuff? And yet BBC Television, the show's original home, is messing about with a co-production deal which many fans are unsure about. The BBC Charter has been renewed. But they have been charged with making more popular drama. So the biggest question of all remains not "Whatever happened to Susan Foreman" but "Whatever happened to BBC Television's common sense...?" (5)

Ian McLachlan

The Real Tinsel

Gene Roddenberry: The Myth and the Man Behind Star Trek (Joel Engle, £14.99, Virgin Books)

IT IS SAID that when Louis B. Mayer learned of the sudden, tragic death of Irving Thalberg, his studio's 'boy genius' producer, the show biz magnate's first response was, "God is so good to me!" It is appropriate to keep in mind the propensities of the entertainment industry to feed upon itself, believe its own hype and never give a sucker an even break as we again take the measure of the growing tidal wave of tabloid TREK revelations packaged in book form.

In DWB120 it was William Shatner who undertook to titillate and amaze with *Star Trek Memories*. Propelled by his name, that volume made a very brief appearance on national best seller lists - enough to garner a hefty advance for a second volume of *Star Trek Movie Memories*, which is to be rushed out in time to capitalise on the publicity for the next STAR TREK film (and the demise of Captain Kirk) this Autumn.

But while that book openly revealed unhappy relationships amongst cast members and between the two lead actors and Gene Roddenberry, it only sporadically took shots at Roddenberry's status as 'creator', writer and human being, still giving much credit for Roddenberry's labours (even if offhandedly and rather begrudgingly).

The level of acrimony has risen considerably with the 283 page publication of *Gene Roddenberry: The Myth and the Man Behind STAR TREK*, by journalist Joel Engel (published in America by Hyperion Press at $22.95), which appeared a few weeks in advance of a massive new authorised biography, *Star Trek Creator*, by Roddenberry confidant David Alexander, which weighs in at 600 pages. These two projects were known to be in direct conflict before they ever tumbled from the presses and now threats of suits and counter-suits have been slung back and forth. Bjo Trimble circulated a letter accusing Engel of distorting her telephone conversations with him to produce a negative spin on the Great Bird. Engel promptly accused her of libel and threatened action if she continued this activity.

David Gerrold, whose falling out with Roddenberry during the development of THE NEXT GENERATION is a major event for the Engel presentation of Roddenberry as a "willing one-trick pony" whose pony had gone lame by the time of THE NEXT GENERATION's creation, was incensed with the Alexander version of that dispute, claiming it is an attempt to destroy his professional reputation as payback for Roddenberry - whom Gerrold says he made his peace with shortly before Roddenberry's death in 1991.

One must undertake to criticise Engel with some trepidation - he has been quick to snap back at unfavourable commentaries with charges that people are caving in to an orchestrated Trekkie campaign to smear his "balanced" and documented book. His case as persecuted martyr to truth has been advocated by BABYLON 5 creator Joseph Michael Stracynski in several forums - adding to the dysfunctional association of BABYLON 5 advocacy with TREK slamming.

Let us first note that DWB readers were informed of calamitous upheavals in the making of THE NEXT GENERATION five years ago (DWB69) and criticisms of Roddenberry's approach to TREK, as well as the truth about his lack of involvement with the film series (and resentment of same) were brought up in a lengthy commentary on the first three years of THE NEXT GENERATION that marked the tardy arrival of the 'spin-off' series at the BBC (DWBs 81-83) in 1990. And even the reflections appearing after his death (DWB98) made the point that he could not be considered a great writer. But it is possible to not be a Roddenberry sycophant and find this book distasteful, prosecutorial and inherently unbalanced.

Engel makes a point of listing the people whom he spoke to for the book, but he does not make any mention of those to whom he did not speak, either because he did not ask them or because they refused to talk to him. The only cast member of any TREK series that is on his list of contacts is Leonard Nimoy. None of the NEXT GENERATION cast seem to have anything but good memories of Roddenberry and almost all of the original series cast are at work on their own books, several of which will unquestionably speak much more favourably of their experiences with Roddenberry. There is also no input from either of Gene's wives, his children or his surviving siblings. In fact, there is very little in the way of coverage of Roddenberry's life prior to his first attempt at television production when he was already 42 years old. If you want an explanation of why someone from a rather unlikely background would aspire to be writer - and risk his financial future on it as he is approaching middle age - you will not find it here.

However, one of Engel's leitmotifs is that Gene was a nobody until he lucked into STAR TREK and then went on to create his own myth to please fans and his own battered ego. And this story is told in terms of corrupting character defects — structured with very much the same rhetorical flourishes as his earlier controversial book, *Rod Serling: The Dreams and Nightmares of Life in the Twilight Zone*.

Both men are destroyed by ambition - which seems to be the supreme sin in Engel's universe - but Serling is depicted as starting out with a talent which he squanders and loses by pursuing fame and fortune, whereas Roddenberry is described as being an episodic television writer of minor distinction destined to be permanently lodged in palookaville unless he can make the unlikely transition to tv producer.

The florid prose into which these translate is a cautionary moral tale told by Engel as Greek chorus. Serling, "the most famous writer in the universe," eventually will find that at an early age his best work "now lies behind him" and will "cry to discover that it was his addition to fame - and fortune - that cost him his chance at true greatness." Roddenberry was already in his mid-30's before he left several other careers behind and tried to make a living full time as a writer. By eight years later he had come a long way, "but not enough to satisfy himself...He was making a satisfactory living, but he'd never get rich as just another episodic hack." Oh, hubris. Engel is in danger of becoming the Kitty Kelly of the Writers Guild.

Roddenberry had it figured that in television it was producers who held the power, not writers, and once he managed to get into the producer's chair he was quite willing to rewrite anybody, if only to prove who was boss, and often with scripts actually suffering in the process, according to many of the offended scribes, who are Engel's most fruitful sources. But, oddly enough, the two writers whose names would be most familiar to TREK fans, Gerrold and D.C. Fontana, actually seem to have had no complaints about Gene in the early days of TREK. Fontana actually says of the good old days of the first series that "Gene went out of his way to make it a partnership." Their friendships with Gene seem to have lasted for 20 years, only to fall apart in disputes over proper credit and staff positions on THE NEXT GENERATION, accompanied by increasing signs of severe deterioration in Roddenberry's health and bizarre behaviour, punctuated by abrupt interventions from his attorney.

Engel starts his tale here, with the falling apart of old friends, but goes on to say, in effect, that Gene did not just turn into King Lear under the strain of too many pills, too much booze and too much pressure to top himself in his dotage, but that the emperor never had any clothes, any talent, or any vision until he remade himself into a pitifully inept philosopher to fit the evolving myth of STAR TREK. In this he seems to ignore the testimony of some of the names he waves like banners from his battlements. Even people who are quite critical of Roddenberry otherwise, like Nimoy and Harold Livingston, say he was a great idea man, adept at solving a plot problem or pointing out a script's weakness that had brought the writing process to a halt. Sam Peebles says much the same thing - and also argues that television writing in particular is a process in which many contribute and he never took offence at Gene's behaviour or the way credit was taken.

If a good deal of the behaviour Engel's dwells upon - including flagrant womanizing - could be said to be standard for the industry, he no doubt would say that we expected better of Gene. That, as he remade himself in the eyes of fans in the 70's, he came to be seen as integrity personified. Engel treats seriously the idea that Roddenberry came to wield what power he had over STAR TREK through fan adulation, and that this constituted a virtual cult and borderline religion that bullied Paramount into paying attention to a man who had no contractual rights or authority to call the tune. "As a symbol of a more perfect world to come, it transcended its original entertainment medium and grew into a social movement, a philosophy, even a religion." This is matched by the book's opening declaration that Roddenberry's "indirect impact on aspects of popular culture these last three decades has been eclipsed, arguably, only by Elvis Presley."

Neither of these dives into pop journalese is supported by anything so dull as supporting facts and cultural analysis. More annoyingly, Engel's offers no insight at all into some obvious questions: If Roddenberry was tyrannically ruling the roost against all comers at THE NEXT GENERATION, how did Rick Berman emerge so quickly as the chosen heir? Why did Roddenberry allegedly step away from the script process before the end of the first season without shots being fired or his army of besotted fanatics being pulled into action? Why was Gates McFadden "not renewed" for the second season - a decision which both Roddenberry and Berman always claimed not to have been in agreement with? No insights are given into what went on after Gerrold and Fontana departed early in the first season.

And if the problems he portrays are treated primarily as the failings of the man and not the industry, why does so little change? Announcing that Roddenberry was obsessed with women and sex - but in an adolescent and frequently derogatory way - is not news (except to those legions of TREK cultists, I guess). Women fans have complained about this aspect of TREK reality, as opposed to TREK philosophy, for years, and the female NEXT GENERATION cast have thoroughly exasperated the production staff about it, long after Roddenberry's departure.

Roddenberry's tendency to inflate his own credits must be a tradition too. This year's official NEXT GENERATION calendar lists Berman and Michael Piller each as 'co-creators' of the NEXT GENERATION, something they certainly have no Guild claim to. Thanks to the advent of computer nets and non-stop year-round conventions, the writing staff are now exposed more directly to fan attention then was ever the case before. The result? You get one writer who is known as 'the STAR TREK Stud', you get a duo telling an utterly impressed audience that together they are responsible for about 40 of the NEXT GENERATION episodes - a total you could only approach if you counted every episode either of them had ever had any partial credit on for either story or teleplay - and you get Gerrold being told that he is "too old" to write for STAR TREK even after Gene is out of the picture.

But the most distasteful aspect of Engel's critique are his obsessions. He ridicules Roddenberry over and over again for being a sloven who tried to dress for the part of upwardly mobile entertainment mogul and failed miserably: "he looked more like a cheap pimp then a Beau Brummel." He also repeatedly refers to Roddenberry's father as being, in effect, a redneck Southern racist whom Gene insists upon inaccurately remembering as an advocate of tolerance. The puzzling thing about this - apart from the fact that Engel presents no proof of the elder Roddenberry's racism - is that it would seem all the more unlikely and principled that his son would have transcended this upbringing (something even Engel grants), yet the author harps upon it as a condemnation of Gene's remaking his background to fit a myth. All the more odd since Roddenberry's distaste for intolerance even gets in the way of that suspect ambition to be a swaggering television producer when he refuses to give in to pressures from the Marine Corp over a story about bigotry on THE LIEUTENANT, or to appease pressure from the South to remove a black woman from the bridge of his starship.

This suggests that Roddenberry is at least deserving of a bit more respect then to be castigated as a randy rewriter whose time machine was sexual fantasy and (gasp) "an aversion to Judeo-Christian beliefs." And here I thought Captain Picard was a stodgie monument to Western cultural values and anything but a libertine! (2)

Kathleen Toth

Shadows on the Sun
by Michael Jan Friedman
(Pocket Books £4.50)

DR MCCOY is the pivotal figure when the Enterprise is sent to sort out the revival of an assassination cult on the Federation planet Ssan and his ex-wife, and the man she left him for, are the diplomats representing the Federation. Friedman's works tend to explore the personalities of TREK and exist in a reality all their own; they're not in-sync with other authors' works and never totally faithful to the canon: what fits he uses, what doesn't he ignores. So DC Fontana's projected, but never used background for McCoy is used, but the events in *Best Destiny* which also occur as the Enterprise returns home from the Khitomer conference are ignored. In a lesser author this would be unforgivable, but Friedman's characters have a depth and reality that few other TREK authors can even come close to. As a result, even though the reader *knows* he's got such-and-such a fact "wrong", because his character are so real, his TREK is "realer" than strict adherence to the lore alone could create, and it doesn't really matter.

In my opinion, anorak-pleasing, ornamental continuity sucks, and no author needs it less than Friedman does — yet it crops up twice,; and so badly done too that I suspect that the author was instructed to include it or it was inserted by a Pocket books editor (American editors are notorious for rewriting even large chunks of manuscript).

If you like action, adventure and strict continuity, then you probably won't like *Shadows on the Sun*. But if you like your characters to have more depth than the paper they're printed on, you'll love it. I loved it. (8)

The Star Trek Encyclopedia: A Reference Guide to the Future.
by Michael & Denise Okuda, & Debbie Mirek (Simon & Schuster £12.99)

NORMALLY I'd rate a book like this on its accuracy, and in any work this size there's bound to be blunders, errors, and omissions. To be sure there are some indeed, but the authors start off by admitting their fallibility and inviting readers to act as proof-readers. Was that honesty, or a sin of a rushed job? Who knows, and who cares? Either way it's a nice gesture that makes the fans inclusive partners instead of passive subjects talked down to by self-appointed experts (look who's talking!).

There's a certain clinical soullessness to Mac-DTPed books that's got a character all its own, and the ordering of entries is more ASCII than alphabetical: Holodeck is after, not before, Holodeck programs; and really those are my main gripes, otherwise it's compilation is OK. The logic of sticking strictly to the broadcasts and films (ignoring books, comics, fan speculations, unused episodes, cut footage) etc, is, while admirable, frustrating, when so much of this had with Gene Roddenberry's approval entered the canon. They don't always hold to this rule, but to give them their due when they do break with the episodes they acknowledge that this is what they're doing. What is strange is the omission, without explanation, of the animated TREK, supervised by Roddenberry himself. Stranger still given that Mike Okuda's an Animé fan, so it's the "it's only cartoons" prejudice.

The mischievous wit and humour of the authors shows in their 'asides' after the main entries where they step out of serious-compiler role to address the reader directly; a table of warp speeds warns the figures are "for comparison only: actual mileages may vary", and they speculate that Spot changed from a Somali to a common moggie after a transporter malfunction, or perhaps that he's a secret shapeshifter.

That's what's really good about this reference work, it's no dry and dusty tome, it doesn't take itself too seriously and as a result it's very entertaining. A book to be dipped into again and again. (9)

Barbara Barrett

Betrayal
By Lois Tilton (Pocket Books, £4.99)

ONCE AGAIN, it's a typically chaotic day at Deep Space Nine. Dozens of Federation Ambassadors have descended upon the station for a conference vital to Bajor's future as a trading port and possible Federation member. Soothing the Ambassadors' easily bruised egos is difficult enough for Commander Sisko, but the irksome situation turns much more serious — and potentially lethal — when an unknown terrorist begins bombing sections of the station.

Odo and Kira have the none-too-easy task of unmasking the terrorist's identity: is it "plain, simple" Garak; another Cardassian, described by his Gul as a traitor and murderer, who jumped ship at DS9; or could it be one of the Bajoran terrorist groups like the Kohn Ma or The Circle, with their "Bajor For Bajorans" credo?

Meanwhile, Commander Sisko must lock horns with Gul Marak, the Cardassian who has assumed Gul Dukat's position in a recent coup on Cardassia. Demanding and overbearing, he soon has the station crew wishing for Gul Dukat instead! Marak wants nothing less than the return of DS9 and control of the wormhole ceded to the Cardassians, and he's prepared to do so by whatever means necessary...

Betrayal definitely reads like a first season episode of DEEP SPACE NINE, with crew members still sniping at each other, and the replicators continually on the fritz (and serving less-than-palatable items when they do function). Yet again I am far more impressed with the novel version of Benjamin Sisko as opposed to Avery Brooks's portrayal of him, which all too frequently is distant, restrained, and uninvolving.

On the other hand, Tilton realistically depicts Kira's spiritual crisis and conflict of conscience between loyalty to her former terrorist associates, and duty to Bajor's future.

Especially interesting is the desperate viewpoint of the Cardassian who jumps ship at DS9. He knows he's been marked for death by his shipmates, and the uncertainty of when they will strike, will keep readers turning their pages. Unfortunately, that is one of the few reasons that readers will probably keep going through *Betrayal*; although it's not a bad book, it's not all that remarkable either. (6)

John S. Hall

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THE TRIPODS crashed onto our TV screens almost ten years ago, amid the kind of publicity which would rapidly become a thing of the past as far as BBC telefantasy was concerned. One national daily even went so far as to predict that THE TRIPODS was the future of television science fiction and that the Tripods themselves would be to the eighties what the now passé Daleks had been to the Sixties! However, such hype is frequently hubristic, and a year later the sound and fury which had proclaimed the programme's arrival was matched by the deathly silence of its departure, and BBC Video's marketing claim that the series is now a cult has prompted some less charitable people to suggest that this is an unfortunate typo and that another four letter word altogether was meant! Such an off-hand dismissal is not entirely fair.

Someone, somewhere once claimed that "the memory cheats", and to an extent this is the case with THE TRIPODS — for the most part it wasn't as bad as I had remembered it. My abiding memory of the series was one of poor acting from the juvenile cast, poor special effects and a bad script; only this later criticism holds up, and even then needs qualifying. The writing, in terms of character and dialogue is not at all bad, and indeed is in many ways very literate.

The big mistake that the BBC made when they adapted the John Christopher trilogy was the over-ambitious length — quite simply there is not enough material in each of the books to make into three series of thirteen episodes; a trilogy it may have been, but it is not *The Lord of the Rings*. Each of the books comes in at a length of a modest Terrance Dicks DOCTOR WHO adaptation — but the length is not the main problem of Alick Rowe's dramatisation, but rather the lack of material therein for him to dramatise. In all of the books Christopher employs a first person narrative taken from Will's point of view, thus limiting the development and importance of the other characters, but this is especially so in *The White Mountains*, the first of the trilogy. Whereas the later books are about learning more about the Tripods and then using this knowledge to defeat them (ie: more action-orientated), *The White Mountains* is about Will's maturation through his quest to find the freemen, with the adventures themselves having less significance in the narrative than the effects which they have upon him. As such the externally dramatic details are not dwelt on by Christopher and the individual stages of the quest are dealt with in general summary leaving very little that can be lifted directly into a script.

Rowe's adaptation manages to cope quite well in its fleshing out of Christopher's story to start with. For example, the initial crossing to France is made a little more difficult and dramatic by making Captain Curtis more self-interested than in the book, as well as through the addition of the Black Guards. The latter are complete invention on the part of Rowe, and pop up every few episodes. This initially lends the production a nicely sinister police state touch somewhat lacking in the original, but increasingly heralds either an artificial cliffhanger or a tedious chase sequence.

The episode set in the ruins of Paris is given some extra tension by the addition of vagrants, whose stalking of the three heroes is particularly well-handled by director Graham Theakston, especially in the scene where one of the dummies looking down from a department store balcony suddenly moves.

Finally, another welcome addition is the Duc de Sarlat during the episodes set at Chateau Ricordeau, providing a rival for Will's love for Eloise and thus adding a little spice and danger to what is in the book quite an uncontested romance. And it is around this point, halfway through the series, that things start to go seriously wrong, for Alick Rowe now stops merely embellishing what was already in Christopher's book and begins to invent sub-plots from scratch.

In *The White Mountains*, after Will's leaving the Chateau there is a rapid sequence of events leading up to the book's conclusion: Will is captured by a Tripod (an impressively nightmarish sequence on screen), released, joins up with Henry and Beanpole who cut out the tracking device and destroy the following Tripod, and after avoiding the Tripods who come to investigate finally reaches the White Mountains. Rowe, unfortunately turns these adventures (much less than it sounds, I should emphasise) into another five episodes, creating three extra sub-plots to pad out the length: two episodes at the Vichot family vineyard (which makes the BBC's *A Year in Provence* seem exciting by comparison); two episodes of chase, capture and escape in a village looking suspiciously like Portmeirion; and finally an episode's interrogation by fake Black Guards (and we know they're fake from the very beginning — after all it's the last part and the plot hasn't been moving fast enough for us to expect the boys to be caught and escape in just one episode!). The interrogation can be taken as a dramatically valid addition as, after the destruction of the Tripod, Christopher's original narrative does trail off into rather an abrupt ending (basically, just a brief paragraph which says something to the effect of, "we arrived at the White Mountains, please go and buy the next book"!). However, the other two new sub-plots are a complete waste of time because Christopher's story has already reached its natural climax.

As I've said earlier, the book is about Will's growing up, and his love for Eloise is his final test in this process as he has to make the choice of whether to stay with her and be capped or to carry on with his quest and keep his freedom. When, in the book, Will discovers that Eloise is capped, he choses to carry on. The events at the Chateau are the crisis point for Will and once this crisis is resolved his adventure of self-discovery is over and the story ready to move on to its next phase: the next book. For Rowe now to add another couple of episodes in which Henry and Beanpole are allowed a surge of testosterone ("...I've never seen so many girls," leers Henry) is simply repetition, with the Portmeirion escapades similarly going over the old "You'll be capped tomorrow!" routine which happens whenever a black guard appears. Thus, by shifting the focus of the narrative from one which in the book specifically revolved around Will's development (which gives a structure to what would otherwise be merely a loose collection of escapades) to one which suddenly begins to give Henry and Beanpole something to do after eight weeks of basically just being Will's passive companions, the series loses any sense of pace and purpose. The audience increasingly feels — and rightly so — that after each week's episode they are no nearer the end of the series (if indeed they can still be bothered to watch).

I've so far concentrated on the writing side of the production, because this is what really lets the series down; the actual execution of the script is, in contrast, even impressive. Visually, the series is a treat, with a wide variety of locale: rustic countryside, the sea, the ruins of Paris (not as badly executed as I'd remembered), Chateau Ricordeau, vineyards, village pageants, and ultimately the White Mountains themselves. Particularly wonderful are the costumes, especially at the Chateau — a delightful medley of styles and periods giving the programme its own unique and timeless feel.

Equally stylish is the direction, particularly from Graham Theakston, who handles both the visual and emotional aspects of the script equally well. One particularly well-executed moment is the end of episode six, when Will discovers that Eloise is capped: "I thought you knew," Eloise repeats with tragic incomprehension as the camera slowly pulls back down the tower staircase, leaving the actress framed against the window, alone. In fact both Theakston and Christopher Barry, who directs the later episodes (the rough deal of the two) get very good performances from the cast.

Juvenile casts are often the stumbling point of such productions, but in this they cope well, particularly John Shackley. Ceri Seel also manages to make the "know-it-all" character of Beanpole slightly less irritating than in the book. The supporting cast are even more impressive with Jeremy Young's avuncular Count and Anni Lee Taylor's Madame Vichot being particularly worthy of mention.

But what of the Tripods themselves? From the *Radio Times* cover and the contemporary publicity, the audience might be forgiven for expecting a *War of the Worlds* style action/adventure science fiction series. In this respect the first series could never fail to disappoint for all the reasons I've listed above — the series is about Will, not the Tripods. As in the book, the creatures appear only occasionally (usually to provide somewhat artificial cliffhangers), and when they do appear they rarely fail to disappoint. The pretitle sequence of the opening episode is particularly well handled: the expectant villagers; the alien electronic cry; a tantalisingly empty shot of the river, suddenly filled by a huge metal leg... As an opening hook, then giving way to the series' excellent opening titles and especially exciting music, few telefantasy series have started so well.

Similarly, shots of the Tripods' undersides and their mysterious openings have a genuine sense of scale and power, as do their attacks in episodes eight and thirteen (amazing what can be achieved with a few high-mounted green lights and lasers in the dark!).

Where the Tripods work less well is when they walk; three legs is not a practical arrangement for movement, and when the models are seen in long-shot, striding across the countryside, they look woefully fragile and improbable. When the Tripods move, they work better if their legs are obscured by a line of trees or in close up from underneath so that only the very top, more rigid, portion of the legs are seen. Long shots of the full model, no matter how good the CSO is (and this is variable) simply fail to convince because the movement can never be convincing.

But the fact remains that at the end of thirteen weeks' hard slog, good performances, stylish direction and nice settings are not what the audience remembers. As the episodes drag on, however nicely made they are, it increasingly becomes more and more obvious that the script is slipping into a rut, and even when something dramatic does occasionally happen, it is usually resolved with a cop-out "with one bound they were free" type of storytelling (the final attack by the laser-armed Tripod is a particular case in point with a sudden moment of action and danger resolved by a simple fade to black leading into the following morning, when the Tripods have simply gone!). For a production to expect to retain an audience for thirteen weeks, events have to be seen to have moved on after each twenty five minutes, and this rarely happens. In this respect, the series benefits from video — with episodes viewed in batches more seems to have happened. But in whatever form one watches the series, it will always give diminishing returns, and at thirteen episodes remains an example of a programme where over-enthusiasm for a project killed it dead. (6)

John Molyneux

©BBC Video

Strange England

Virgin Books (£4.99) August 18

SIMON MESSINGHAM's first novel is definitely as strange as the title suggests. It opens with the TARDIS landing in a forest next to an old Victorian house. Nearby a young girl lies on the ground with a large insect buried in her throat, sucking the life out of her. In an attempt to save her the Doctor and Bernice take her to the house, while Ace runs off to find some other help. In the house they find a strange assortment of Victorian characters who have no inclination of what pain and death means. They also have not been affected by the passage of time. As the Doctor and Bernice try to discover who these people are, their task becomes hindered by the fact that the household members are being killed off by nightmarish creatures that attack without warning.

Meanwhile Ace finds Arthur, another person who lives at the House. But before she can do anything they are both attacked and deposited in what appears to be Victorian England, near the remains of an old house. There they meet a Victorian Gentleman and ghost hunter Richard Aikland, the insane Doctor Rix, his henchmen and his deformed son. Then Ace gets herself killed!

If you take a pinch of SAPPHIRE AND STEEL, a piece of *Ghost Light*, then add a hint of *Conundrum* and finally mix in a heavy dose of shock horror imagery, then you'll get a good idea of what to expect from *Strange England*.

The book sets off at a cracking pace and never allows itself to slow down until the end. Set piece follows set piece and before you are half way through it, over half of the book's cast have been dispatched in as many different gruesome ways as possible. Graphic deaths are plentiful in this book. I lost count of the amount of people who were 'shot through the head', and although the idea of a parasite entering a victim through the mouth has been done before (most notably in THE NEXT GENERATION episode *Conspiracy*), it is still very well done here. However once the insect has claimed its victim it is all but forgotten for the rest of the book as the author moves quickly on to other ideas. And this is one of the book's first faults. It seems that the writer had lots of ideas and instead of just using one or two of them, he throws the whole lot in. Therefore none of them get the attention that they deserve. The plot concerning Doctor Rix's son is forgotten almost immediately and at the book's conclusion you are not told what has become of him. All of the different creatures enter, kill someone and depart from the book, never to be seen again. And then you are given at least three villains to contend with.

The most successful of these is Doctor Rix himself, a once respected Scottish doctor, who after suffering a personal tragedy began carrying out bizarre experiments on people and who is rapidly becoming insane. He is also the only new character in the book who gets anything like a detailed background. The rest of his henchmen are just regular bully boys who range from the slightly violent and dangerous, to the extremely violent and dangerous.

Now for the first third of the book, all of the inhabitants of the House come across as extremely flat and one dimensional beings. Then, just as you are about to criticize this fact, one of them turns round and points this occurrence out to you. From then on in their characters slowly begin to emerge; from Charlotte's inquisitive streak, too Garvey's duty to the House, they all begin to become people in their own right.

As for the regulars, well, Ace as usual gets separated from her companions and joins up with a man who she might or might not fancy. Surprisingly however, Ace's character works better than the others. She now seems to be a cross between the version seen in season twenty-six and the violent mercenary that she became. On the outside she is calm and in control, but underneath the violent streak still lurks waiting to break out. The only other thing that I can add to her character in this story is that the explanation concerning how she is brought back to life is a bit too cute to be at all palatable and reminds me of Picard's twee explanation at the end of *Gambit*.

On to the Doctor now and for once his character actually comes across rather well. There are a couple of minor hiccups near the start, as he seems to possess an almost Alzarian power of healing and he dithers terribly, allowing one of the characters to die. Of course that might be explained by the insect noise that was trying to hypnotize him at the time and so he could be forgiven for that.

Bernice Summerfield has been the highlight of all of the recent novels, her quick wit and sarcastic nature coming across really well. It is a shame then that in this book her character is the weakest of them all. For most of this book she comes across as an angry and bad tempered woman. The most damning evidence of this is at the start when you could easily mix her up with Ace. Unfortunately, the real Benny only rarely shows her head.

Back to the story and after two-thirds of it, everything is moving along nicely. Both storylines are working well, the Doctor and Bernice plot is extremely interesting, with very few clues being given to solve the mystery of the House. The Ace plot is also progressing and you don't mind switching between the two, because you always want to know what is going to happen next to both of them.

But then you hit the climax and sadly it all falls apart. Yes, just when you thought it was safe to read a NEW ADVENTURES novel again, along comes the Cyber-Space dream finale. And of course, once you've had that, then the Computer Program which is a sentient being is not far behind. I am sorry but

I absolutely hate *both* of these ideas. I didn't like them when they were first used and I became thoroughly sick of them when they kept on returning. After all of the original ideas that came before them it is just a damn shame that the ending had to happen in this way. To be honest, what came before deserved better.

A couple of final points: as in *Tragedy Day* the TARDIS lands at random. Now in my humble opinion, this should be a written law for the books, as for the most part it would stop the Doctor always knowing what was going to happen. In *Strange England* he has to work it all out, just like everybody else.

And finally onto one of the major irritants with the NEW ADVENTURE novels, their lack of proof reading. It is so annoying reading a sentence and then finding the wrong word used in the wrong place. An example being the use of the word 'her' instead of 'here, which throws the whole sentence off kilter.

So in summing up, you get a slightly shaky start, an excellent and entertaining middle and a poor ending. It's good, but it's not one of the best. (7½)

Mark Eldridge

Galaxy Four

Doctor Who - The Scripts (Titan Books, £4.99)

I CAN STILL remember seeing this classic story in '65; I was 11 years old and my mother and I had recently returned to Ulster from the States. We were living with my uncle's family: he was a very strict old fashioned Methodist who regarded "entertainment" on TV and radio (especially on "the sabbath") as sinful. I could only get my Saturday dose of DOCTOR WHO when no-one else was in the house or by getting permission to go round to a friend's place! Neither happened every week so my childhood memories of DOCTOR WHO are mostly of single episodes rather than full stories. As a result one of my adult delights is to catch-up on the WHO I was forbidden as a child. *Galaxy 4*'s last episode, *The Exploding Planet*, is my vividest memory of DOCTOR WHO, and it was the DOCTOR WHO tale that had the profoundest effect upon me back then. Imagine then my later disappointment when I found out that *all* of *Galaxy 4* was lost, and my joy at this volume.

The introduction from John McElroy and background from Stephen James Walker do an excellent job of putting the tale in its historical context and provide lots of informative details for fans to discuss (I wish Titan would do something similar with their ancient STAR TREK reprints). The background tells us that the broadcast version (known from amateur tape recordings), had several differences (Hartnell's "My dear" when addressing Vicki), but the editor chose not to alter the script. My memory has the Doctor and Vicki swapping several lines — I'm sure it was the Doctor who said to the Rills "No doubt *we* appear ugly to you", and Vicki who admits that she found her first sight of the Rills shocking.

For those who don't know the tale, it goes like this. The Doctor, Vicki and Steven land on an apparently deserted planet hoping for a bit of peace. Their idyll is interrupted by an uncommunicative robot that takes them prisoner. They're rescued by the Drahvins who tell them the robot is controlled by the monstrous Rills. They and the Rills crashed on this planet after a battle in which the Rills were the aggressors. But the planet will soon explode, the Drahvins' ship is beyond repair, and they must have the Rills' ship to escape doom. They coerce our heroes' help, but we soon discover that its the Drahvins who're the villains...

As one of those bookish, spotty, bespectacled sets of pigtails that haunted libraries, I was familiar with the Amazons of Greek myth, so the female warrior Drahvins (the aspect that the press of the day found of most interest) were no surprise to me. *Galaxy 4* had been intended as a simple morality tale about not judging by appearances — the hideous Rills, the 'monsters', were the good guys and the pretty Drahvins — originally intended to be men, but changed to female warriors for the production an extra twist — were the bad guys. Simple to adults perhaps, but to the child I was then it was an awesome and revolutionary idea that left me stunned and changed the way I looked at the world. I well remember peeking over the top of the huge cushion I hid behind to ward off the Rills only to drop it unnoticed to the floor, my revulsion replaced by fascination with these new 'friends'.

So how has the tale stood up over time? Quite well I think apart from the Drahvins' lack of curiosity about the TARDIS when they were so desperate for a ship, which seems very odd indeed. Today's audience would demand at least a throw-away line to explain that, but otherwise I think the story remains a good one. The Drahvins' last minute sex change means that the script never had the chance to become overloaded with naive half-sniggering references to male inferiority that that era might have otherwise inflicted upon it.

The Sixties' simple approach to the morality aspect works just as well today as it did then and I wonder if the preachy and laboured morality of THE NEXT GENERATION will weather 30 years as well as *Galaxy 4* has. *Galaxy 4* had an average audience of almost 11 million viewers per episode, and showed that entertainment with a message can work and still be entertaining and dramatic as long as you keep it simple, and that simplicity doesn't automatically equate with either condescension or superficiality. But what I find most interesting from this first story of WHO's third season is the Doctor's callous unfeeling indifference to the Drahvins' state, and his abandonment of them to their doom on the exploding planet: this sort of gives the lie to those WHO fans who've said such behaviour was "Not the Doctor" when displayed by Tom, Colin or Sylvester.

Well, the film may be lost, perhaps forever, but with the publication of its script we've at least got a tangible reminder of this great WHO classic that can introduce it afresh to a new generation of fans.(9)

Barbara Barrett

Printed Matters

Firstly, a big thank you too all who have contributed fanzines to this column. Sadly, this will be the final appearance of this column (so don't send in further issues), and I can only apologise to those whose fanzines I'm unable to include this month. I'd also like to ask those editors whose publications have received reviews below their expectations not to take them to heart, as some have seemed to do in the past: all reviews are strictly my own opinions...

Gallifreyan Presses/Doctor Who: Adventures Through Time and Space
8 Ripley Street, Harrogate, North Yorkshire, HG1 3JD

Gallifreyan Presses have been producing a steady stream of fiction zines for several years now. As with any such publication, the quality does tend to depend on the author.

Sometimes the Devil is a Gentleman is a rather stock DOCTOR WHO/Jack the Ripper cross-over. But while not unique, it's well enough written, though Christine Toups could have expanded on it considerably. *Odds and Endings* is just your basic slash story (though not terribly explicit), with the Doctor turning his carnal fantasies regarding Tegan into reality on the TARDIS holodeck. TARDIS holodeck? I think Ms Toups has been watching too much STAR TREK... Still, it's quite sensitively written and does leave you wondering if Tegan was real or a creation of the 'holodeck'. However, I have to admit I tend to think of the Doctor in terms of the almost sexless character portrayed in the series, so the fascination of certain writers for the fifth Doctor's alleged sex-life with Tegan, Nyssa and Peri leaves me bemused and disinterested.

Granted, Christine Toups' final outing, *Time and Time Again*, is also very well written, and has an interesting slant, as the fifth Doctor meets Tegan, aged 40, in Australia, just after he'd left her in *Resurrection*, but the premise is basically the same as before — the exploration of the Doctor and Tegan's relationship.

All the Gallifreyan Press stuff I've seen suffers from one principal fault - brevity, with each issue I've seen averaging 20-30 pages of large print with some art. Not bad, but bigger issues and a greater variety of fiction would be a good move.

Hand of Omega Vol 2 - 1&2
118 Scartho Road, Grimsby, South Humberside, DN33 2AX

Hand of Omega is a perfectly good and serviceable little fanzine, its problem being that its a little run of the mill. But it's nice and chatty, and includes the fan zone, where fans can get in touch and place adverts free of charge. There are some interesting features today, including a collation of all the facts and gossip about *The Dark Dimension*, and some interviews with Peter Wyngarde and James Bree (issue one) and Gabriel Woolf (two). In fact, a perfectly competent little fanzine is let down only by the garishly photocopied covers which do little but bump up the cover price.

Skonnos 19
22 Nuthatch Garden, West Thamesmead, London SE23 0DJ

Editor Mark Benoy seems to have taken my comments on Skonnos in a recent Printed Matters somewhat to heart, but I'm glad to have found issue nineteen an improvement on the previous issue.

The increased use of artwork helps considerably, and while Mark and I still differ on reviews of novelisations (Mark likes them, I don't) they are at least now longer and more detailed. It was also nice to see from the reviews that I'm not the only person to like *The Ark* and *The Gunfighters*, and considers *The War Machines* the best story of the season. I was also surprised to find how much of the Pertwee overview (Chap with cape, five years rapid) I agreed with.

All in all I found Skonnos much improved. Special mention must go to the excellent *Forgotten Friends* (by Richard Payne), detailing what happened to Dodo after the Doctor left her on Earth. And, of course, to Simon the Nimon.

Blinovitch 1
Moray Laing, Piklestane, Oxton, Lauder, Berwickshire TD2 6PY

I rather liked *Blinovitch*. A new black and white A4 fanzine, it's excellently set out, and full of interesting ideas. But it's generally let down by a distinct lack of substance where features and articles are concerned. For instance, the inclusion of a news section seems redundant given the existence of DWM & DWB.

The BLAKE'S 7:*Terminal*/DOCTOR WHO crossover fiction at the end was well thought out, and Richard Allen's season seventeen overview is perhaps the best thing in the fanzine, with all its references to psychology, Dali, pizza cheese and Oscar Wilde. I also managed to spot most of the WHO and BLAKE quotes dotted about the bottom of the pages, and whether this makes me knowledgeable or sad I'm not quite sure!

A second letdown comes in the form of the rather juvenile artwork. I cannot understand why it was used at all, as there are a similar number of photographs included, with rather better results. But as I was once ridiculed for including my own artwork in early issues of *Frontios* (the six fingered Morgaine springs horribly to mind) I perhaps shouldn't throw stones...

Revia 7-9
148 Concord Drive, Downers Grove, IL60516 USA.
(rassilon@vpnet.chi.il.us)

Revia is another fanzine I've treated harshly in the past, and issue nine actually quotes some of my comments on the cover! But, as with *Skonnos*, I found *Revia* much improved. Their coverage of *Dimensions in Time* is wonderfully irreverent, showing that our American counterparts found it a load of old tosh as well. Their finger-puppet caricatures of the Rani and other cast members are superb. The *Dimensions in Time: The Early Years* fiction left me giggling at the thought of Elvis as the White Guardian, while issue eight's *Tribute to Gareth Jenkins* was wonderful as well. The *Youthful Innocence* articles by Wil Roysden are also intriguing reading, reminding us that our first impressions of stories are not the same as our retrospective ones.

Star One
26 Diprose Road, Corfe Mullen, Wimborne, Dorset, BH21 3QY
(100031.804@compuserve.com)

Tanks to Judith Proctor for being the only person to send me a BLAKE'S 7 fanzine, despite my many enquiries. I've only recently dipped my toe into the ocean of BLAKE'S 7 fandom, and suspect that with *Star One* I've been flung far from shore. *Star One* is full of alternative universe and Post Gauda Prime stories, as well as specific additions to transmitted episodes. And it's all very enjoyable.

Like any zine there were good bits and bad bits. For me the good bits were Judith's *Harmony*, which used the somewhat unlikely premise of the original cast playing musical instruments in their spare time to delve into the Avon/Blake relationship in an unusual way. I also loved *Vila's Christmas Surprise*, a piece of total and utter satire about Vila making Orac a transportation device from a shopping trolley, and *The Third Option* was one of the best pieces of PGP fiction I've read.

Some of the other stories in *Star One* (I felt) didn't quite catch the characters or the spirit of the series, but at £3.50 including postage, *Star One* is good value for money. But more Servalan stories please...

Mandria 6
152 Victoria Road, Scarbrough, North Yorkshire, Y011 1SX

The first thing that struck me about *Mandria* was the superb artwork (by Maria Richmond on the front and back covers, and by Mark Freshney inside). Mandria is a fiction zine, with some of the best short stories I've read in a while. Highlights include *The Abomination*, in which the first Doctor encounters Hitler, and *The Dentist's Chair*, starring the Master and the Brigadier. But the best of the lot was Keith Topping's wonderful *Yesterday, Today* in which a certain well known Quantum physicist has a little chat about string theory with the third Doctor while he visits MIT.

Cottage Under Siege 2: The Revenge of Chancellor Flavia
66 Queen Mary Road, Upper Norwood, London SE19 3NP

What can I say? Words fail me, so you'll have to make do with "*Cottage Under Siege 2* is even better than issue one."

"I was a teenage bondage slave on Miasimia Goria - Planet of Pain" is one of the highlights, and tells the tale of how Cyrian came to be in the Rani's TARDIS in *Dimensions in Time*. *The Adventures of Doctor Fabulous* (and his 'friend' Patsy Rani & daughter Nyssa) and the DOCTOR WHO Rhyming Slang are both superb, and the middle section, which parodies Doctor Who Weekly, complete with Crazy Caption and Photofile, is wonderful. The pin-up of Edwina Currie is strange though.

Unfortunately due its ever-increasing popularity, issue two is probably out of print by now — but issue three is imminent, and bound to be as good...

Pickled in Time 2
7 Lenton Boulevard, Lenton, Nottingham NG7 2ET

Dimensions in Time seems to have made a considerable impression on DOCTOR WHO fandom. We have innumerable farcical follow-up or prelude stories, a new pin-up boy in Cyrian, and now a line of dialogue has inspired one of the best, funniest and definitely-for-mature readers-only fanzines I've had the pleasure to read.

Edited by Liam Brison, it's not

Fanzine of the Season

Trenchcoat 3
99 Krug Street, Kitchener, Ontario N2H 2XB

Trenchcoat bills itself as the 'fanzine of the eighth Doctor', taking its name from the distinguishing article of apparel worn by said Time Lord. My first reaction was 'Wow'. It's 200 A4 pages long, which is impressive enough, but it's also spiral bound with a plastic cover, making it easy to flick through and dip into. Each issue of *Trenchcoat* presents a season of DOCTOR WHO, hypothesising what might have happened had the series not been cancelled, but after the Timewyrm season been taken over by an independent company. Issue three is, in effect, season thirty one. The Doctor is now in a younger incarnation, based loosely on Edward Peel, Hugh Fraser, Roger Rees and a dash of Adam Adamant - though the illustrations resemble Jonathan Ross. His companion (based loosely on Winona Ryder) is a young French girl Fayette from the late eighteenth century, whom the Doctor has 'adopted' a la Victoria.

There are seven stories, each with its own story code, and printed before each is a wonderful page of programme details 'culled' from the *Radio Times*, complete with cast lists and interviews.

The stories themselves are excellently written credible DOCTOR WHO adventures. I liked the eighth Doctor's younger, easy-going and mellow personality, and Fayette's youth and inquisitiveness make a pleasant contrast to the NEW ADVENTURES' Bernice and Ace.

James Bow's *Jabberwocky Dreams*, an amazing supernatural adventure which occurs when routine maintenance of the TARDIS goes wrong, is far and away the best of the bunch, although *The Martian Chronicles* and *Death Expedition* run it close. *company of the Rani* was interesting, though it did tend to evoke the image of Kate O'Mara as seen in DYNASTY!

All this does not come cheap, though it must be remembered that *Trenchcoat* comes from Canada, so there is postage to consider. An issue costs £14 airmail (£10 surface), but the more you buy the cheaper it comes, with £17 and £21 buying two and three issues surface mail respectively. And while the price is steep, I wouldn't hesitate to state that *Trenchcoat* is value for money.

only tacky and tasteless, but often quite disgusting too. The inclusion of a list of crucial DOCTOR WHO moments which would have been ruined had someone broken wind has ensured that I can't rewatch these stories without giggling, and the recaptioned Target book illustrations have had a similar effect.

The Katarina diary is as unnerving as Ace's, and I'm curious to see whether *Pickled in Time*'s cynical attempt to denigrate the Troughton era will start a bandwagon — after all, attacking Pertwee is already unfashionable...

Amanda Murray

Unfortunately, there isn't room to cover every fanzine sent over the past few months, so I've tried to choose on a first come first served basis. But honourable mentions must go to:

***The Michaelmas Phantoms**, the first instalment of an eighth Doctor thirtieth season by Andrew Kearley...*

*The ever superb **Paisley Pattern**, now adjusting to the loss of co-editor Kenny Smith to a career in journalism...*

***Spectrum**, the continuing saga of unhappy families, presented in the form of scripts, with a colour-in-picture adding to the **Addlems Family**...*

***Time Space Visualiser**, the excellent zine of the New Zealand DOCTOR WHO fan club...*

*The ever irreverent **Top**, offering an increasingly wide range of film and TV coverage...*

***Talfryn's Greatest Hits**, which collects the pick of the interviews of the Swansea Telefantasy Group, including Tom Baker, Patrick Troughton, Douglas Adams and Terry Pratchett...*

***FanGrok**, an incorrigibly irreverent zine complete with an account of DWB's attempted coup (!) and free brown stain...*

***Small Prophet**, another basic-but-fun A5 zine including interviews with Matthew Waterhouse and Tim Pigott Smith, as well as David Howe's tongue-in-cheek response to those who've mocked his interest in DOCTOR WHO underpants...*

***Sonic Screwdriver**, whose second issue is billed as a Cyberspecial, but hits its stride when it presents a parody of all those BBC memos DWM has unearthed describing work in progress on the second season...*

***The Group That Time Forgot**, a special edition of the Norwich SF Group's magazine inspired by last year's anniversary and concentrating on personal impressions of DOCTOR WHO...*

*and **Nestene Intelligence**, a Bristol University fanzine with a few too many in-references for external consumption, but a nice line in French covers!*

DOCTOR WHO MAGAZINE SUMMER SPECIAL

Marvel (£2.99)

MAGAZINE 'SPECIALS' are a clever concept; designed for publishers to capitalise on profitable titles while providing readers with more of what they want. No longer limited to the likes of The Beano and Woman's Own, everyone these days, it seems, is keen to provide additional beach-reading entertainment (or, indeed, a welcome diversion from the potential horrors that can await one on their hols!).

Anyone taking the latest DWM special with them to sunnier climes - unless exclusively a devotee of Seventies WHO - will almost certainly find something of interest, imaginatively split as it is between the Hartnell and McCoy eras (arguably two different programmes).

Always one to save the best till last, I started at the McCoy end (rather foolishly considering the cleverly interlinked two-part comic strip!). For Sylvester afficionadoes who could ask for more, but will the more discerning critic really want to be reminded of some of the embarrassing pitfalls of the blackest spot in the series' history? And try as I might, I couldn't help finding many of the campier photographs - including Bonnie Langford in full throttle - rather unpalatable.

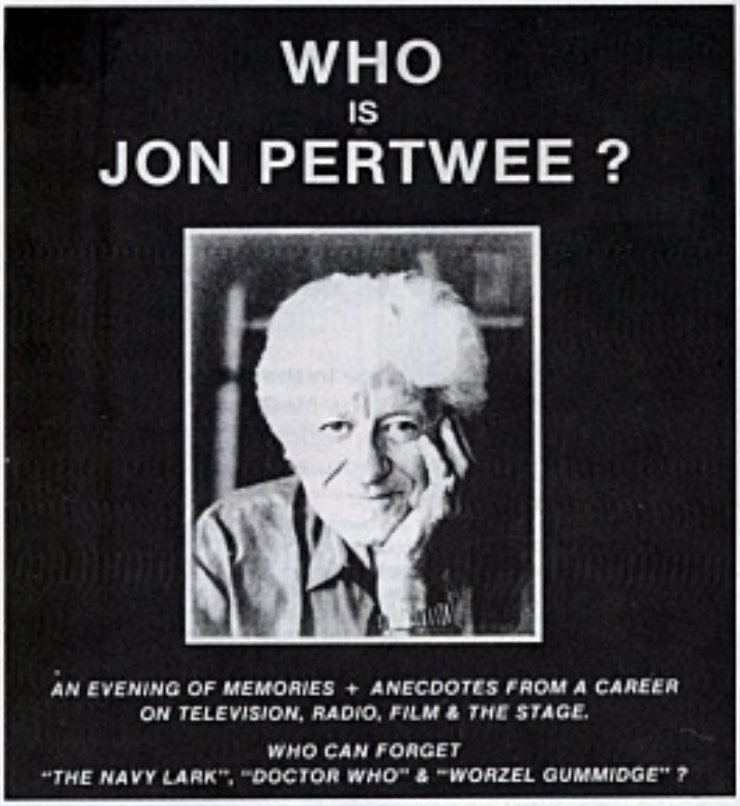
The original material was not to be found in this section either; Mike Tucker's anecdotes, Oliver Elmes' making of the title sequence and Sylvester's blasé ramblings have all been covered many times before, but, well, it is the holiday season and in that respect the lighter approach works well. The highlight has to be Andrew Pixley's sterling piecing together of the multitude of (unfortunate?) events which culminated in *Survival*.

It is the Hartnell section that captivates. No disrespect intended to Howe-Stammers-Walker, but the definitive and concise book on *DOCTOR WHO - The Sixties* is still waiting to be written, and one can only hope that, one day, the invaluable wealth of newly-discovered material on the origins of WHO so far spread over various issues of DWM will be united under one cover.

Under a lesser writer these priceless records might have received mere lip service, yet Marcus Hearn's passion for this period glows from his stunning collation and interpretation of these unique documents. This issue examines the tribulations of DOCTOR WHO's first year on air, extensively backed up with congratulatory and cautionary notes passed between departments as the pioneering 20-episode season gradually mushroomed to a 52-week run (thank you Donald Baverstock!).

Together with a transcription of Hartnell's August 1965 appearance on *Desert Island Discs* and many more relevations presented in the archive feature on *100,000 BC* (apparently now the accepted title of the first DOCTOR WHO story), another winner from the Russell/Hearn stable. I'll award the McCoy section a (6) and the Hartnell one a (10), giving an overall average of (8).

Gary Leigh


WHO
IS
JON PERTWEE ?
AN EVENING OF MEMORIES + ANECDOTES FROM A CAREER ON TELEVISION, RADIO, FILM & THE STAGE.
WHO CAN FORGET
"THE NAVY LARK", "DOCTOR WHO" & "WORZEL GUMMIDGE" ?

The Millfield Theatre in Silver Street, Edmonton, was surprisingly bereft of anoraks for the final performance of Jon Pertwee's acclaimed one-man show on 27th May 1994. The spectrum of the audience ranged from teenagers to pensioners and the topics of conversation in the bar were as wide-ranging, with hardly a mention of *that* BBC tv series. A few fans could be spotted clutching their copies of *Spearhead from Space*, but if they'd come expecting an evening of WHO they were soon to be disappointed.

The stage was sparsely decorated with a low coffee table upon which rested a glass, a bottle of mineral water and a book. Beside the table were a stool, a lectern and a microphone. As the lights of the theatre dimmed the expectant audience awaited the materialisation of the elder statesman of DOCTOR WHO. The title music of THE NAVY LARK could be heard as Jon made his entrance to rapturous applause.

In the current climate of media stars hyped by fatuous tabloids and glib television presenters, Jon Pertwee is a rare breed. His status of actor/entertainer is one attained by years of experience. Working in vaudeville taught him how to entertain and play to and off the audience - he is a born showman who knows how to enchant and entertain with an armoury of anecdotes and comic voices to animate them. Nearly all the stories he relates before the interval are culled from his autobiography, *Moon Boots and Dinner Suits*. Events are presented chronologically with the occasional deviation when people from his past are re-encountered later or go on to greater things. The only sombre moment comes when he relates the sinking of HMS Hood. This ship was one of the fastest of the British Navy, and Pertwee was on board as she sailed to engage the Bismarck. Fortune smiled on him and after passing a captain's test he, and fifteen others, were promptly transferred back to land while his ship sailed on to her doom. The Hood scored the first hit but then was shelled three times before sinking instantly. One thousand four hundred and fifteen men were on board the Hood when she went down — only three survived. This tragedy is something that he feels very strongly about and it takes a few minutes before he gets back into the humour.

The second half resumed to the strains of the Pertwee arrangement of the DOCTOR WHO theme. This portion of his life is related with stories that have filled convention halls for many years, although thankfully the infamous eye-patch anecdote was absent and he didn't dwell upon his time as a Time Lord. He passed over WHODUNNIT? going straight on to WORZEL, which he announced is shortly to return in animated form.

The evening rounded off with a question/answer session dominated by a plethora of WHO-related questions which he answered candidly. On the subject of the return of the programme, he shared the worries of many fans that the involvement of American influence on something so quintessentially English could have disastrous results. He recommended recasting the Doctor with Geoffrey Bayldon, of CATWEAZLE and WORZEL GUMMIDGE fame.

After a show that lasted well over two hours I was left with the impression of a man who's had a full and rich life. It's said that how a man remembers his past says a lot about the man, and although I may not believe all I've heard tonight it doesn't matter. I've been entertained and amused by someone who filled my childhood with nightmares and my adolescence with admiration. There is no doubt in my mind that Jon Pertwee deserves recognition as one of Britain's finest entertainers. And it was a small inconvenience that I missed my tube home.

Matt Pereira

A return to basics...

Season Seven saw a change in the style of Doctor Who as radical as any Amblin might plan. Yet Diane McGinn argues that this was a necessary return to the series' basics, which allowed a reinvigorated version of the traditional series to recapture its popularity in subsequent years...

Doctor Who currently stands at a crossroads. It's future lies in the hands of untried executives, who may see the shell without appreciating the substance, and produce a series which uses the names while losing the soul. And there seems little doubt that when the series returns it will have a new cast, a new style and vastly revamped production values, with only the return of occasional characters from the past to indicate that this *is* the same series. It's no wonder that many fans regard the revival in prospect as superior only to outright cancellation.

So it's worth remembering that all this has happened once before. Twenty years ago Doctor Who's future lay in doubt, and the series returned only after an unprecedented gap, its production schedules utterly rejigged, even to the point where the first serial was made entirely on film, with an all new cast in which only the rarely seen figure of Alistair Lethbridge-Stewart provided continuity starring in a radically different format.

The change wasn't just superficial. Jon Pertwee's Doctor had an energy and vigour neither of his predecessors could have matched - were he to appear now the claims that the Doctor had been converted into an all American action hero would follow swiftly. As would the condemnation of the Doctor's new links with the military — a soul-less menacing military without any apparent constraints on their actions. The one addition impossible to criticise would be Liz Shaw, a resolutely independent companion as up to the minute now as she was in advance of the time then.

And yet...despite the apparent abrogation of the basic themes which had sustained the series for six years, an abrogation which would have had any active fandom baying for blood, the resultant season scored a ratings success which convinced the BBC the series had life in it yet, and after years of neglect which saw it largely absent from the Target bookshelves, has become acknowledged as one of Doctor Who's finest hours.

But is *Spearhead from Space* really all that different to what had gone before? It's certainly the most traditional tale of the season, only the scale of the Nestenes' plans distinguishing them from the Cybermen's activities in *The Moonbase* or *The Wheel in Space*. More importantly, its filmic quality demonstrates that big budget Who need not be a vacuous collection of space-borne flashes and bangs, nor large scale action overshadowing the character relations which had always epitomised the series. Indeed, *Spearhead* could only have benefitted from an even larger budget, sufficient to all the novel's apocalyptic depiction of the Auton invasion to the screen.

Similarly, the regular characters were more traditional than might be thought, their shaky interrelations a return to the series' earliest days. In Jon Pertwee, the series had for the first time since *The Edge of Destruction* a Doctor who was not obviously likeable, his finer qualities hidden beneath a grating arrogance and a brittle temper. The frequent hostility of his relationship with Lethbridge-Stewart evoked the open distrust which was initially the lynch-pin of the Doctor and Ian's relations, while in Liz Shaw, the series had a character who returned the female lead to the assertive style of Barbara. The new was merely the old returned to its roots.

If *Spearhead from Space* was traditional fare disguised beneath a layer of gloss, *Doctor Who and the Silurians* used an entirely new route to reach the most basic and essential of Who concepts, giving it an impact and a power previously unmatched. By the usual standards of television scripting, *Doctor Who and the Silurians* could only be called a qualified success — while each plot arc follows through the cycle of the dramatic W skilfully enough, the peaks of this cycle do not build, and there is little to indicate which of the many gambits that the humans and the Silurians turn against each other will conclude the conflict once and for all. Yet this is ultimately its greatest strength — that the story has not reached its end, that the conflict could have continued for months before ending in either extermination or peace, makes the sudden, unexpected conclusion all the more shocking. For all the lip service paid to the notion that humanity was as capable of atrocities as any other species, and that a 'grotesque' appearance might not indicate an evil soul (a revolutionary enough idea in itself when one considers most fifties SF films) in stories such as *The Ark* and even *The Daleks*, the aliens were ultimately shown to be the villains, whose defeat was a necessary evil to ensure 'humanity's' survival. Here, the final blow comes once the Silurian threat is contained: mankind is in control of the situation, and shows how it chooses to use that control.

The *Ambassadors of Death* takes this idea and develops it still further. Whereas the Silurians are no more evil than mankind, here the 'monsters' are dangerous only because of the scheming, paranoia and deception of humans. Once again, the dramatic W is sacrificed to an ongoing saga set in a world whose insititutions existed long before this plot, and which will continue beyond the resolution of this particular drama, which is resolved only in so far as the the Ambassadors remove themselves from mankind's malign influence, depriving humanity's dark side of an instrument to provoke its own destruction.

Inferno continues the theme of the evil within man. The alternate world contrasts the benevolent power of UNIT with the totalitarian regime it might otherwise find itself supporting. That Earth is destroyed is due not to an alien invasion, or the schemes of power-brokers unconcerned at the minor consequences of their decision, but to the mania of a single man determined to succeed in the face of all the evidence, and the support given him by politicians more interested in promises than warnings, the short term rather than the long. Even the monsters emerge from mankind itself, and its past — not, as in *Doctor Who and the Silurians* in the form of the race whose place humanity took as inheritors of the Earth, but in the form of the evolutionary throwbacks which make the Silurians' view of mankind easy to appreciate.

In this season we see condensed the essence of Who. Not simple-minded conflicts between good and evil, mankind and monsters, but a world in which these concepts coexist within species and individuals. Here, this is made more clear than ever before through a reduction in personification, whereas in the past the Daleks, the Cybermen, the Dulcians would represent mankind's flaws, allowing other characters to define their positive nature by comparison to these dark reflections. In Season Seven, the Primords are as close as we come to this, with man forced to do his own evil elsewhere. That the philosophy of the series survived undiluted, this radical shift towards a newly adult presentation says much for its basic appeal.

Yet the lesson to be learnt when considering the Amblin bid is that having re-established its basic approach, the series returned to its traditional elements the following year. Evil was once again externalised, most notably in the form of the anti-Doctor, the Master, who made his debut - in *Terror of the Autons* - as Jon Pertwee's Doctor softened into a more obviously likeable character worthy of respect and a cult following. Outright monsters made their return in full force, though the debate as to their nature underpins *Claws of Axos*, *Colony in Space* and even *The Daemons*, with its portrayal of a devil who may in fact be a god, but is nonetheless threatening to mortal life. Having re-established its philosophical core, the series returned reinvigorated to the fray, its clichés hollow no more, and re-established itself as one of the great successes of British television. And its not unreasonable to hope that whatever changes Amblin might make, the series' core will remain, re-establishing itself almost by stealth. Ultimately, you can't keep a good idea down...as Doctor Who'srenaissance under Jon Pertwee shows...

Spearhead from Space: Liz (Caroline John) and the Doctor (Jon Pertwee) deduce the Autons' plan (©BBC Video)

Opposite page: **TEMPLATE FOR THE FUTURE...**
Jon Pertwee and Katy Manning on location in 1970 for *Terror of the Autons* ▶
(© the Fitzroy Source/BBC Video)

IRZONE